JOE BONAMASSA’S TRIBUTE TO PAGE, BECK & CLAPTON!

JACK WHITE INSIDE THE MIND OF THE INDIE ROCK TRAILBLAZER

PLUS EXPERT LESSON: UNRAVELING THE MYSTERIES OF INTERVALS

GUITAR & BASS TRANSCRIPTIONS

BAD WOLVES “ZOMBIE”

PAT TRAVERS “BOOM BOOM (OUT GO THE LIGHTS)” (LIVE)

BLACKBERRY SMOKE “ONE HORSE TOWN”

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If you think the former White Stripes frontman would take the easy way out on his third solo album, then you don’t know Jack. Here, the indie-rock godfather takes us inside the painstaking process of creating the sprawling, ambitious new *Boarding House Reach*.

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WOODSHEtür

VOL. 39 | NO. 7 | JULY 2018

JACK POT!

WE’VE HAD A long history with Jack White—but in the strangest way, it feels like we dated for a while, broke up and didn’t speak to each other for almost 10 years, and have now gotten back together! I’ll explain. When the White Stripes came crashing onto the music scene in the early 2000s and helped usher in the garage rock revival of that period, Guitar World fully embraced Jack and lauded him as a true modern-day guitar hero. Jack quickly became one of our regular cover subjects, gracing our front page no fewer than four times between 2004 and 2009 (including one pairing with Jimmy Page, and another with Page and The Edge to celebrate the release of the movie It Might Get Loud). In those days, Jack was our boy—and then, for whatever reason, we seemed to go our separate ways. And it wasn’t for lack of effort on our part—over the years we made numerous attempts to bring Jack back into the pages of GW, but those overtures just seemed to fall on deaf ears. When we heard he was recording his third solo album, the recently released Boarding House Reach, we figured we’d extend another offer to talk to Jack—and while we went into it with much skepticism, I was thrilled when it all fell into place for this month’s cover story.

In reading Alan di Perna’s interview with Jack, I found it particularly refreshing that the guitarist, a noted gear head who normally gravitates toward antique and oddball guitars, chose an off-the-rack EVH Wolfgang guitar as his weapon of choice for Boarding House Reach. In keeping with that theme, the main guitars Jack has with him on his current tour are the Wolfgang, a female-friendly St. Vincent signature model from Ernie Ball Music Man, and a Gibson Firebird designed by Doobie Brothers legend Jeff “Skunk” Baxter that White modified to his own specifications. There’s nothing especially cool or guitar-nerdy about his instrument choices this time around—but that’s exactly what makes it cool, and why Jack continues to be a guitar pioneer in 2018. Lastly, I’d like inform everyone that Guitar World is excited to have rejoined the team at Future Publishing, the magazine-centric organization that owned GW prior to NewBay Media acquiring us back in 2012. Our previous years with Future were brimming with new initiatives, bold ideas and all sorts of things designed to give you, our faithful readers, more bang for your buck when it comes to our family of magazines and online operations, and we hope that trend continues as we move forward.

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CONTACT: engage@nbmedia.com

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Power Couple

It warms my classic metal heart and makes me feel young again to see Zakk and Ozzy back together! There’s nothing more satisfying than going to an arena and seeing those two blaze through songs like “Crazy Babies,” “No More Tears” and “Miracle Man,” and I can’t wait to see them once again on the upcoming tour.

—Lester Van Cleef

Tip of the Hat

I recently read about Glenn Tipton’s battle with Parkinson’s disease on the Judas Priest website and also in the May issue of Guitar World. In agreement with Mr. Kitts, it is sad that a number of our guitar heroes are getting up in years, as we are all. I was personally turned on to the Glenn Tipton/K.K. Downing twin guitar attack in the late Seventies and early Eighties when I was a teenager, and my earliest recollection of playing a Priest tune was trying to tackle the opening riff to “Electric Eye” with my first guitar. So it is indeed sad to know that Mr. Tipton will no longer be touring with the band, but at least I had the privilege of seeing them around 1984 for the Defenders of the Faith tour and again in the late Eighties for the Ram It Down tour.

—John King

Good Hair Day

Crosby, Stills, Nash & Young’s “Almost Cut My Hair”—I “almost pissed my pants” when I got the May issue and saw that transcription! I just had to tell you how much I appreciate this tab. It shows that our requests are actually considered. Thanks again, and keep ‘em comin’!

—Danielle Braid

Whenever I receive issues of Guitar World that have tabs for metal songs or songs built around metal type power chords and fast solos, it’s disappointing. There are still a lot of us who do not care about playing as fast as possible, but instead look for songs that are just fun to sit down and play. I understand that with three tabs per issue, you cannot satisfy everyone every time.

The last two issues of GW contained two of my favorite songs—Elvin Bishop “Fooled Around and Fell in Love” and Crosby, Stills, Nash & Young “Almost Cut My Hair.” These are songs I never really expected to see in Guitar World, but I was really thrilled when I received those issues. Thank you very much for remembering people like me who really enjoy this type of music.

—Edward O’Quinn

Pros and Cons Man

I’d like to comment on the series of sometimes amusing, sometimes serious, letters about, uh, “Satanic” and “devil worship” music and the many derivatives of such. I absolutely and totally agree with what Kevin Berry said in the March issue, that GW doesn’t discriminate in its choices of music. Music should never be a barrier in any way, based on politics, religion, etc. Also, I find that I have been subconsciously skimming the articles about new rock artists and old ones with new projects, and I realized why. I am grateful for those articles (I’m especially excited about checking out Greta Van Fleet), but you guys always say the same great stuff about every artist. There’s nothing negative! Of course, you want to give the new guys a boost to their career, but you aren’t their promoter. To keep going with that impartiality and anti-discrimination policy, mention the pluses and minuses of Avatar, Jackie Venson and other artists you cover.

—Daniel Montgomery

Cover Girl

Love the new Nita Strauss column in Guitar World. She’s an amazing guitarist and I’m glad to see more people have taken notice. Now if she could get a cover story, that would be great!

—James Vest

What Happens in Vegas...

I’m sending you this drawing of Stevie Ray Vaughan because I was accused of killing him. My name is Roxy and I was a stage performer in Las Vegas. What happened was that I had a show impersonating Jimi Hendrix (as a woman) and SRV criticized me for playing Hendrix’s music better than SRV could. We got in a heated argument and SRV threatened to kill me. The next day I predicted that he would die somewhere in the sky, and the day after that, he had his accident and died.

—Roxy

Pick a Side

Just got my May issue of Guitar World, and it was flipping through it like I always do, and I came across the question asked of Roger Glover about why he chooses to play with a pick. Why do people always ask bass players about using a pick? Why not be good at both pick and fingers? Using a pick has punch, clarity, power and dexterity that fingers don’t have. A lot of times it sounds like farts when you use fingers. I’m a lead guitarist but play bass as well, and I do both but prefer a pick—it’s more fun and articulate. I say be great at both and have fun.

—Alfred Ferrarini

Ink Spot

Here’s my tattoo of the best guitar player in history, Paco de Lucia! Tattoo by my friend @sinsentido, done in Madrid, Spain.

—Carlos Boix

SEND LETTERS TO: The Sounding Board, Guitar World, 28 E. 28th Street, 12th Floor, New York, NY 10016, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to guitarworld@pcspublink.com. Please do not email the Sounding Board with subscription matters.
Molly Vamp

AGE 42
HOMETOWN Pomona, CA
GUITARS Jackson King V, B.C. Rich Beast
SONGS I’VE BEEN PLAYING Iron Maiden “The Trooper,” Kiss “She,” Judas Priest “Breaking the Law”
GEAR I MOST WANT American Fender Strat, Jackson Randy Rhoads, Gibson SG

Mark Kramer

AGE 60
HOMETOWN Sinking Spring, PA
GUITARS Gibson Les Paul Standard, Performance Custom Strat, PRS Tremonti, EVH Wolfgang, ESP Tiger
SONGS I’VE BEEN PLAYING Great White “Once Bitten Twice Shy,” Warrant “Cherry Pie,” Metallica “Enter Sandman,” Quiet Riot “Metal Health (Bang Your Head),” David Bowie “Suffragette City”
GEAR I MOST WANT Bogner Helios 50 amp, Charvel Warren DeMartini guitar

Justin Cruickshank

AGE 40
HOMETOWN Melbourne, Australia
GUITARS 2010 Gibson ES335s (Beale Street Blue in C, Ebony in E), 2014 Les Paul Standard (in D), 1979 and 2007 Fender Stratocasters
SONGS I’VE BEEN PLAYING Kyuss “Gardenia,” Mastodon “Andromeda,” Queens of the Stone Age “Song for the Deaf,” Black Sabbath “War Pigs” and songs by my band, Planet of the 8s
GEAR I MOST WANT 1958-style Korina Flying V, Gibson Firebird VII with Maestro

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!
The artist in her natural habitat.
The Play’s the Thing

THE FENDER PLAY APP ENCOURAGES NEW GUITARISTS TO TRULY FALL IN LOVE WITH PLAYING GUITAR.

By Chris Gill

A universally acknowledged factor for the survival of the guitar industry is that a constant flow of new players is necessary for the industry to continue to thrive and grow. But while statistics show that an impressive number of people are still picking up the guitar to learn how to play, about 90 percent of those potential guitarists lose interest in less than a year and quit. The real challenge is not getting people to pick up the guitar but rather to stick with it and become lifetime players.

Fender has taken a bold and ambitious approach to turning those numbers around with the Fender Play app, which the company introduced in July 2017 to widespread acclaim. Developed over several years with considerable assistance from music educators as well as the developers of successful education apps for other endeavors, Fender Play allows users to choose their own path, including the songs, genres and instruments they want to play, learn at their own pace and track their progress. Bite-sized video lessons enable users to comprehend and master skills very quickly, and most users are able to play their first riffs within the first 30 minutes.

“With Fender Play anyone can pick up a guitar and start learning,” says Fender Digital General Manager Ethan Kaplan. “You don’t have to drive somewhere to take a lesson or have someone come to your home, which is very convenient, but it’s also a good supplement to lessons. Most people view lessons as a chore, but with Fender Play we’re promoting playing guitar as a fun lifestyle, which makes it a lot easier to keep people interested in playing.”

The effort that went into Fender Play was extensive. Mary Keenan, previously with Leapfrog and boasting an extensive background in online and digital education, assembled a diverse group of counsellors from the USC School of Music, UCLA, Cal State Fullerton, Musicians Institute, the Berklee School of Music and more to help develop the app’s curriculum.

“We also took a close look at trends in online learning as well as educational...
strategies," says Kaplan. "like achievement-based learning and micro-based lessons, which are small lessons that are much more effective than longer lessons. We also got input from instructors that we hired to provide the on-camera content."

Kaplan says that extensive preliminary testing was done to determine what was most effective and what wasn’t. Even Fender employees who never played guitar before, like Keenan, tried out the app to see how well it worked.

"We shot a couple of pilot lessons," says Kaplan. "Then we tested them on a variety of people from different backgrounds and who were interested in different styles to see how effective they were. We even tested camera angles in sort of a blind ‘Pepsi challenge’ way in conference rooms here, watching as people learned. We wanted to see how people responded to the content and what they responded to. We used that to develop the set and the overhead camera angles, which have proven to be very effective. Mary was the perfect example of how well Fender Play works. She's now performing onstage with a band at our company office. We’ve had a lot of staff at Fender who didn’t know how to play also came in and learned how to play using the product."

Fender has reached outside the usual musical instrument industry avenues to get the word out about Fender Play, but anyone who buys just about any Fender product—from a guitar or amp to accessories—will also be informed via material included with those products. Fender Play is available for a free 30-day trial, and users can continue with subscriptions available for $9.99 a month, $49.99 for six months or $89.99 for 12 months.

Users start by choosing the instrument (currently acoustic guitar, electric guitar and ukulele, with bass coming soon) and genre (rock, pop, country, blues and folk, with metal and R&B coming soon) and then the song they want to learn. Instructor-driven video lessons guide users through the learning process, and basic info on tuning a guitar and changing strings is provided for users who don’t already know these things. Material includes a variety of beloved classic songs as well as an impression selection of new music.

"Foster the People’s ‘Pumped Up Kicks’ is the number one song that most Fender Play users start with," says Kaplan. "Everybody goes right to that song to learn how to play. Some classic rock songs are also very popular. We wanted to have new songs that people are hearing on the radio today as well as the classic songs that many people still want to play. When we look at things like the stages at Coachella, we can see that the guitar is skewing younger and it’s also skewing more female in different genres. It’s a matter of finding the people who want to play and we’re trying to find where that community of people hangs out."

One big advantage of Fender Play is that the app also provides access to an online community of other Fender Play users as well as the app’s instructors and Fender staff. Users can post videos of their performances to seek feedback and tips.

“We're doing two Facebook Live video streams per week,” says Kaplan. “We go over tips and tricks or we will have artist interviews where they talk about how they learned to play, how to play their songs that are featured on Fender Play, how they wrote them and what techniques they used.

“We want people to have a lot of fun,” he continues. “Learning guitar shouldn’t be stressful or a chore. It’s a lifestyle and relieves stress, and it’s fun to do with your family or in front of other people. We try to draw people out and into a communal sharing mindset. People will film themselves playing and get feedback. That’s really empowering, especially for people who have never played guitar before.”
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Totally Strapped

THE COWS NEEDN'T WORRY WHEN IT COMES TO THESE STRAPS FROM COUCH GUITAR STRAPS—THEY'RE STYLISH, TOUGH AS NAILS AND 100 PERCENT CRUELTY FREE.

By Damian Fanelli

Couch Guitar Straps founder Daniel Perkins started making his own guitar straps in the late Nineties—basically because he couldn’t find a strap that was worthy of his new ax at the time, a Fender Telecaster.

“I realized the music industry was different than the fashion industry in that it was great at instrument design, but in terms of accessories, they weren’t cutting it or putting any real creative resources into the straps segment,” Perkins says. “So, just wanting one for myself, I embarked on the journey of designing and manufacturing straps.”

Perkins actually moved out of his Long Beach, California, apartment and slept on his friend’s couch (which is how the company got its name) so he could save enough cash to buy a sewing machine and get started. Since then, Couch has been making—by hand, in Southern California—some of the most durable, stylish and affordable guitar straps, belts, wallets and camera straps known to mankind. But what really sets them apart is the fact that everything the company makes is 100 percent vegan and cruelty free. As the company’s website puts it, “The buying and selling of animal skin carcasses was a little too weird for us, thanks.”

Instead of dead animals, some of the company’s most popular straps are made from deadstock—vintage material that was originally manufactured for a completely different purpose; in Couch’s case, we’re talking about some truly alluring vinyl and cloth upholstery that was supposed to grace someone’s old Cadillac, Volkswagen, Ford or Mercedes-Benz.

“I walked into an upholstery supply shop as we were starting the company, and I thought, ‘Everything we’d ever need to make every kind of strap is right here.’ We can sometimes be most creative when limitations are imposed on us, allowing us to focus. Otherwise we can be overwhelmed with too many options. It’s like an art school assignment—paint using only one color or write a song in 3/4 or 7/8. Narrowing the focus opens up the possibilities.”

Couch makes straps out of other vintage, recycled materials—but the finished products all seem to fit into the same universe in terms of colors and references. “Our design influences include mid-century color palettes, Pan Am travel bags of the Sixties, bowling ball bags of the Sixties and Seventies, Adidas striped joggers, Samsonite shoulder bags from the Seventies, vintage Winnebago motor homes and, obviously, the vintage cars, Le Mans racing stripes and upholstery that a lot of our materials come from.”

For more information, check out couchguitarstraps.com.
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FOR MUCH OF THEIR existence, Breaking Benjamin always seemed as if they were on the verge of breaking up. From 1999 to 2010, a period that saw the Pennsylvania-based post-grunge outfit rack up four Gold and Platinum albums, there was a steady turnover in personnel, and in 2011 lead singer and guitarist Benjamin Burnley sacked the remaining members over a remix dispute. Three years later, Burnley rebooted the band with four new players (bassist Aaron Bruch and drummer Shaun Foist, along with guitarists Jasen Rauch and Keith Wallen)—and he says this is the lineup he’s always wanted.

“People thought I wanted to run the show and be the primary writer, but that was never the case,” Burnley explains. “If I did most of the writing on our first records, it was because I wasn’t getting a whole lot from other people I was interested in. That’s all changed now. These guys are amazing players, they’re strong vocalists and they can really write. Now I can concentrate more on playing guitar and singing, so it’s a lot more fun.”

Rauch and Wallen made their debuts on Breaking Benjamin’s 2015 album, Dark Before Dawn, but Burnley admits that the two pretty much replicated guitar parts he had already demoed. “That was all I wanted at the time, because we had an established sound and I didn’t want to mess with it,” he says. On the band’s new disc, Ember, Burnley, who also served as producer, collaborated closely with Rauch and Wallen, and the three divvied up the guitar chores fairly equally. This approach yielded songs that were sonically heavier (“Red River Run,” “Feed the Wolf”) and more technically complex (“Psycho”) than anything the band had ever done before.

“The riffs are crazy, and the guitar sound is huge,” Burnley enthuses. “People think there’s tons of guitars on the tracks, but there really isn’t. For the most part, it’s just four rhythm guitars, and then we have little melody embellishments and leads. When you play the right parts and you space them out well, everything sounds bigger and bolder, so you actually have to do less.”

Breaking Benjamin
AFTER YEARS OF SEEING BAND MEMBERS COME AND GO, THE PENNSYLVANIA ROCKERS FEEL REVITALIZED WITH THEIR NOW SOLIDIFIED LINEUP.
By Joe Bosso

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AFTER YEARS OF SEEING BAND MEMBERS COME AND GO, THE PENNSYLVANIA ROCKERS FEEL REVITALIZED WITH THEIR NOW SOLIDIFIED LINEUP.
By Joe Bosso

FOR MUCH OF THEIR existence, Breaking Benjamin always seemed if they were on the verge of breaking up. From 1999 to 2010, a period that saw the Pennsylvania-based post-grunge outfit rack up four Gold and Platinum albums, there was a steady turnover in personnel, and in 2011 lead singer and guitarist Benjamin Burnley sacked the remaining members over a remix dispute. Three years later, Burnley rebooted the band with four new players (bassist Aaron Bruch and drummer Shaun Foist, along with guitarists Jasen Rauch and Keith Wallen)—and he says this is the lineup he’s always wanted.

“People thought I wanted to run the show and be the primary writer, but that was never the case,” Burnley explains. “If I did most of the writing on our first records, it was because I wasn’t getting a whole lot from other people I was interested in. That’s all changed now. These guys are amazing players, they’re strong vocalists and they can really write. Now I can concentrate more on playing guitar and singing, so it’s a lot more fun.”

Rauch and Wallen made their debuts on Breaking Benjamin’s 2015 album, Dark Before Dawn, but Burnley admits that the two pretty much replicated guitar parts he had already demoed. “That was all I wanted at the time, because we had an established sound and I didn’t want to mess with it,” he says. On the band’s new disc, Ember, Burnley, who also served as producer, collaborated closely with Rauch and Wallen, and the three divvied up the guitar chores fairly equally. This approach yielded songs that were sonically heavier (“Red River Run,” “Feed the Wolf”) and more technically complex (“Psycho”) than anything the band had ever done before.

“The riffs are crazy, and the guitar sound is huge,” Burnley enthuses. “People think there’s tons of guitars on the tracks, but there really isn’t. For the most part, it’s just four rhythm guitars, and then we have little melody embellishments and leads. When you play the right parts and you space them out well, everything sounds bigger and bolder, so you actually have to do less.”

Breaking Benjamin
AFTER YEARS OF SEEING BAND MEMBERS COME AND GO, THE PENNSYLVANIA ROCKERS FEEL REVITALIZED WITH THEIR NOW SOLIDIFIED LINEUP.
NO ONE EVER SAYS,

I’D RATHER BE STUCK IN TRAFFIC

BUT EVERYONE LOVES TO SAVE MONEY.
DEAR GUITAR HERO

Derek Smalls and his Schecter Stiletto Studio 5 bass enjoy the great outdoors.
DEREK SMALLS

He supplied Spinal Tap’s big bottom end for decades—now he’s released a solo album with some help from Steve Vai, Joe Satriani, Steve Lukather and Dweezil Zappa. But what Guitar World readers really want to know is...

Interview by Damian Fanelli

Your new album, Small's Change: Meditations Upon Ageing, is your first solo release in almost four decades. Why'd you decide to re-emerge as a solo artist after all these years?

—ELLIOT CHEVRON

Yes, it’s my first full solo album. It’s a Small’s World from the late Seventies was a “super EP” that was mastered on 8-track, so it’s lost to the world. As far as why now, it was a choice of coming back or going away. Spinal Tap was not going to come back, it seemed, and I was sitting, I was in Albania—I wasn’t sitting, I was walking around Albania, but sometimes I was sitting—at the home of a friend, Eddie Dregs, who is in Chainsaw Vermin, a near-death metal band that’s very big in Eastern Europe. It’s very slow, dirge-y music; it seems like it’s never going to end—and then it does. I was sitting in from time to time because their bass player is prone to every vice known to man—and woman—and I just asked myself, “Is this where it ends, Derek? To be the sit-in bass player for Chainsaw Vermin?” Around that time, I saw an ad for something called the British Fund for Ageing Rockers, and you could apply for a grant, which I did, and it made all this possible. It was a combination of desperation and opportunity. The desperation comes first, though. That’s key.

Q: Your new album features guest appearances by Steve Vai, Joe Satriani, Dweezil Zappa, Steve Lukather, Richard Thompson and more. However, one six-string legend is noticeably missing, Spinal Tap’s Nigel Tufnel. Why isn’t he on the album?

—Damien Linotte

I opened the door to him. I did say, “Mate, if you want, there’s a seat for you at the table at the banquet.” And he acknowledged the receipt of the invitation, he saw that the door was open and, as a free man, chose not to walk through it. There was no rancor or anchor or anything like that. It was just, “Thanks, mate.” He’s busy breeding miniature livestock, and I guess, almost literally, he had his hands full. He had little miniature goats to round up. They’re very cute. But, last I heard, he was having a problem with them because they’re too small to milk.

Q: Spinal Tap appeared on The Simpsons a while ago. When you recorded your voices for that episode, did you get a chance to interact with the regular voice-over actors on the show, including Hank Azaria, Dan Castellaneta or Harry Shearer?

—Whit Summers

Well, it was an animated version of Spinal Tap, of course. We’re not really yellow. And no, we came in and did our parts by ourselves, which is what they do for the celebrities. They say, “You can come in when you want to, and we’ll bring the cattle in at the regular time.”

Q: In the 1984 film This Is Spinal Tap, there’s an embarrassing scene where you remove an aluminum-foil-wrapped vegetable from your pants while going through a metal detector at an airport. A lot of people think that was a cucumber, but it was actually a zucchini. How do you decide which vegetables to shove down your trousers?

—Emmet Sumner

Well, I don’t anymore. That was our first big U.S. tour. I never had any problem in that department, with the power stance, as you might call it. But I just thought, Be on the safe side, Derek. Stage fright, nerves, big houses, big rooms and big crowds might constrict the possibilities a bit. So, it was an insurance policy, nothing more. But I will say this. The cucumber is precisely the wrong vegetable for this purpose because it’s unrealistically large, and this was very thin foil, and the fabric of the trousers was very thin, so you would see that its surface is inappropriate—warty. Hence the zucchini.

Q: This isn’t meant as an insult, but why did Steve Vai, Joe Satriani and so many other big-name musicians agree to play on your new album?

—Allen Habel

Yes, I knew where you were going with this as soon as you said “this isn’t meant to be an insult.” I knew there was a veiled insult coming. No, I don’t take it that way at all. I think they saw me, if not as a peer, at least as a commoner, and there was a marvelous spirit of generosity that seemed to be about when I made these phone calls. One of them summed it up very pithily when he said, “It’s a pity fuck.” And I thought, well, god bless you.

Q: After 40, is it okay to wear leopard prints onstage?

—Gareth Davies

Oh, you’re asking for a friend? If you keep in shape, it’s always okay. You can be buried in them. But you’ve got to do the work. I plan to be buried in mine, as a matter of fact. That’s just a little
secret between me and your friend.

Q: Hey, any word on the progress of “Saucy Jack,” Spinal Tap’s musical about Jack the Ripper? The Hamilton crowd might be hankering for another historical musical.
—John Higgins
No, I think “Saucy Jack” is an artifact of another day. Its time came and went, and we’re waiting for it to come back ‘round again. I mean, maybe after this record people will say “hey,” like you just did—but more people.

Q: There’s a song on the new album called “Faith No More,” which seems to be a not-so-flattering tune about former Spinal Tap manager Ian Faith, who appears in This Is Spinal Tap. Am I right?
—Joe Gold
He can take it that way, and I hope he does. But it’s basically a song about the murder of trust and the betrayal of youthful innocence at the hands of, in this case, a particularly scurvy individual. It’s a cautionary tale because young bands, without this kind of information at hand, will make the same mistake we did. When an aggressive and somewhat greasy individual comes by and makes all sorts of promises, it’s human nature to believe him. Benefit from our experience! And it’s not just in the music world—it happens in all fields. It’s just that in music, you’re so driven by this dream that lives inside your instrument, and it hypnotizes you out of paying attention to the fact that someone’s hand is in your pocket. And it’s not doing what you’d like while it’s there.

Q: Very often when bands have a negative or disappointing experience, they call it a “Spinal Tap moment.” Does this bother you?
—James Neal Taylor
No, it’s a tribute. Look, mate, any time they say your name, it should be—if you don’t have someone like Ian Faith running the cash register—a cha-ching, shouldn’t it? So please, have some more Spinal Tap moments, or some Derek Smalls moments—on me! If somebody says they’re having a 10cc moment, you wouldn’t know what that meant. But if they say it’s a Spinal Tap moment, you know exactly what they mean.

Q: Spinal Tap’s “Big Bottom” features three bassists—you, plus guitarists Nigel Tufnel and David St. Hubbins—and you’ve performed the song with as many as 19 bassists at once. Do you welcome the added thump, or do you feel they’re trying to steal your thunder on a song you could easily hold down by yourself?
—Adam White
Oh my god, yes—there’s never big enough bottom. In fact, on the upcoming tour, since I’m playing with symphony orchestras, there’ll be massive low end. You’ve heard when they get those big double basses—and symphony orchestras have like eight of them—and then the low horns and everything. And then you get the electric bass and it just starts booming out, and you think there’s never been any bottom bigger than this. We’ll keep pushing that particular piece of stationery as far as we can.

Q: How many basses do you own, and which one is your favorite?
—Nik Dukane
I’d say between half a dozen and a dozen. Or a dozen and a half. My “home bass” is a matte black Schecter five-string. I’ve got it set up exactly the way I love it, and one by one I take all my other basses to my mate Eric and say, “Make them work like the Schecter.” He has all the specs—the action is perfect and the strings are the ones I love. I don’t even know what they are, but Eric knows. It’s just a process of getting them all to be like this one bass.

Q: How’s your father’s hernia—and do you still occasionally help him with his telephone-sanitizing business?
—Legs Woolverton
Oh, my dad passed away, so he’s not complaining about [the hernia] anymore. And that business went into the ground after the whole portable telephone thing. That’s the irony—or the agony. You sanitized telephone handsets in the old days because there was a locus of germs, as my dad used to call it. He’d go into a person’s flat and say, “You don’t know, but [the telephone] is your locus of germs; you think it’s your toilet seat, but it’s not—unless you’re sitting on the toilet with the phone.” But nowadays, portable phones are much more of a locus of germs. Had my dad lived, he might have had a thriving business—or maybe he would’ve developed some sort of sanitizing app for your phone, which I still think is a good idea. I don’t know how you’d do it, and I don’t think he did, which is why business really slagged off for him. But a phone-sanitizing app. Imagine. You could be a millionaire tomorrow!
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Joe Bonamassa performs July 7, 2016, at London's Old Royal Naval College as part of Greenwich Music Time
Fifty years ago, British guitar gods Eric Clapton, Jeff Beck and Jimmy Page crisscrossed the U.S. with their respective bands, reintroducing Americans to a hip new version of what was essentially their own music—the blues. Two years ago, American blues-rock dynamo Joe Bonamassa did pretty much the same thing—but with an intercontinental twist. He and his band set off on a barnstorming U.K. tour that brought some of the most influential music of Clapton, Beck and Page back home.

Night after sold-out night, Bonamassa opened up the engines, completely blowing the doors off deep cuts like Led Zeppelin’s “Tea for One,” Cream’s “SWLABR” and Jeff Beck’s “Let Me Love You Baby”—even venturing into Seventies and late-Eighties territory with Clapton’s “Motherless Children” and “Pretending.” And while Bonamassa has performed—and even recorded—some of these tunes before, this was the first time he’d ever based an entire tour on the music of this transcendent trio.

“As far as actual playing, Clapton—by far—is my biggest influence, and you can tuck Jeff Beck underneath that,” Bonamassa tells us. “Page would be a distant third, playing wise. But as an arranger, as an interpreter of the blues—even on the straight cover songs Led Zeppelin did—his arrangements, the way he’d take a blues song and say, ‘We’re gonna write an entirely different piece of music around it or take this cadence and put it into something else,’ was brilliant. He’s simply a brilliant arranger and producer of heavy blues rock. It drives home the point that the arrangement is just as critical as the song itself.”

If you happened to miss the all-too-brief tour, you’re in luck. J&R Productions, Bonamassa’s label, will release British Blues Explosion Live on DVD, Blu-ray, CD and vinyl on May 18. The package captures the band’s particularly powerful July 7, 2016, performance at Greenwich Music Time at the Old Royal Naval College in Greenwich, London.
Bonamassa took some time out from producing Reese Wynans’ solo album (which reunites the keyboardist with his Stevie Ray Vaughan and Double Trouble bandmates, Tommy Shannon and Chris Layton) to talk us through British Blues Explosion Live’s 14 tracks. Incidentally, Wynans’ wizardry can be heard on British Blues Explosion Live, along with guitarist Russ Irwin, bassist Michael Rhodes and drummer Anton Fig.

“Beck’s Bolero”/“Rice Pudding”
**Jeff Beck/The Jeff Beck Group**
“I’m a self-loathing slide player. Some people like the way I play slide—I hate it. When I hear myself, it sounds like Quint in *Jaws* when he’s auditioning for the job to kill the shark—fingers on a chalkboard! It’s blood-curdling self-doubt! [laughs] So ‘Beck’s Bolero’ was the biggest challenge of the night. But my introduction to British blues really came through *Truth* [1968] and *Beck-Ola* [1969], those two records with Rod Stewart. Those were seminal recordings, and it’s the first time you really hear—at least for me—a Les Paul and a Marshall played in anger. Jeff’s playing has always sounded angry to me. That’s when I realized the guitar could be a weapon as well—and it’s pretty fun.”

“Mainline Florida”
**Eric Clapton**
“This is one of Clapton’s more overlooked records, from *461 Ocean Boulevard* [1974]. He had this kind of honky-tonk, Southern rock influence in the Seventies. Songs like ‘Wonderful Tonight’ outshine a lot of that era’s catalog. Anyway, this one fits our band really well, with Russ Irwin playing the role of George Terry [guitarist in Clapton’s mid-Seventies band]. We were trying to harken back to a forgotten jewel from a period that’s bookended by Derek and the Dominos and his Eighties stuff, which gets a lot more attention. I can’t speak for Eric, but it’s from a time when he was searching for something different. He didn’t want to be Eric Clapton. He was looking for something that was in a different lane.”

“Boogie with Stu”
**Led Zeppelin**
“I call this song a musical sorbet. It’s simple and bone-headed and people dance to it! When people are tired of sludging through blues rock with a lot of information, you serve them a sorbet. I didn’t realize until recently that this is actually a Ritchie Valens song called ‘Ooh, My Head.’ If you look at the writing credits on *Physical Graffiti* [1975], Zeppelin had to go back retroactively and credit ‘Mrs. Valens,’ Ritchie’s widow.”

“Let Me Love You Baby”
**Jeff Beck**
“Another one from *Truth*. It’s treacherous territory to try to sing like Rod Stewart in those ranges, and I had to put up or shut up. I was proud of the version we ended up doing, but it was by far the most challenging song to sing. It’s the second song on *Truth*, and once I heard that Les Paul sound and that swagger and Rod Stewart, I said, ‘This is what I want to do for a living.’ It’s always been one of my favorites.”

“Plynth (Water Down the Drain)”
**The Jeff Beck Group**
“This one, from *Beck-Ola*, isn’t much of a song, but it’s one of the heaviest riffs I’ve ever heard. This is just one man’s opinion, but the heaviest riffs I’ve ever heard on electric guitar were done in standard tuning. They weren’t down-tuned—they just burned bright and red. I think this song is in the key of G. You know, it’s the same thing with ‘Smoke on the Water,’ and I think [Deep Purple’s] ‘Mistreated’ is in F#. They were standard-tuned guitars—but the riffs are heavier. I’d put this riff up there with early Black Sabbath.”

“Spanish Boots”
**The Jeff Beck Group**
“*Beck-Ola* is a weird album. I think it’s got two Elvis covers, an instrumental piano record… It seemed like it was, ‘Well, we’ve gotta do another record for Epic, fine. It is what it is.’ But, to me, ‘Spanish Boots’ always showcased Ronnie Wood’s bass playing; he’s an incredibly underrated bass player, especially in those days. He was so forward thinking and he had that distorted bass.”

“Double Crossing Time”
**John Mayall & The Bluesbreakers**
“This one’s from the ‘Beano’ album [1966’s *Blues Breakers with Eric Clapton*]. I always loved Clapton’s solo on this one, and again, you’re seeing the DNA and the beginnings of my love affair with the Les Paul. You just think, That guitar is capable of this sound. I’ve just got to go find it and chisel it out.”

“Motherless Children”
**Eric Clapton**
“Another one from *461 Ocean Boulevard*. Reese Wynans, our keyboard player, says,
‘Man, that’s a morbid lyric for such a happy song.’ The music is all happy, and the refrain is, ‘and your mother is dead now, your mother is dead.’ We tried to concentrate on the more up-tempo stuff for this DVD, and this one always went over well. This is one of my favorite Clapton riffs; the head that he came up with is really catchy. Instead of doing the slide, I did it in standard tuning. I wanted the intonation to be right, and I didn’t want my shitty slide playing to come into play where I couldn’t listen to it or be proud of it.”

“SWLABR”

Cream

“Ah, yes, ‘She Walks Like a Bearded Rainbow’ from Disraeli Gears [1967]. I just saw Pete Brown, who co-wrote this song with Cream’s Jack Bruce. He and I were gonna write together for my next album. I said, ‘Pete, I want some of that wacky shit you’ve got laying around from the Sixties and Seventies. “She Walks Like a Bearded Rainbow”? I’m all about it! Let’s do it!’ You have to have a moment of Zen or meditation somewhere in Katmandu or basecamp at Mount Everest to figure out what they were smoking, imbibing or talking about during that time. But it’s a fun song.”

“Tea for One”/“I Can’t Quit You Baby”

Led Zeppelin

“One of the first songs I did with producer Kevin Shirley is ‘Tea for One’ [from 2006’s You & Me]. And it wasn’t me singing; it was a guy named Doug Henthorn. I’m not that kind of vocalist. I’m a shouting singer more than that kind of sustained croon. For the tour, we wanted to do ‘Tea for One’ in some capacity, but I said I really don’t want to sing it. Why don’t we do a mashup? We’ll put the top end of ‘Tea for One’ onto ‘I Can’t Quit You Baby’ [from 1969’s Led Zeppelin 1] and I can sing it with pride. People love that minor slow blues. It was definitely one of my favorites of the night to play.”

“Little Girl”

John Mayall & The Bluesbreakers

“This John Mayall doesn’t get enough credit. He’s not in the Rock and Roll Hall of Fame, which is a tragedy. He’s 84 and he’s still vibrant. I just played on his record. There’s not a guy who loves the blues and loves guitar players as much as John Mayall, even to this day. And you can hear it on his recordings, the unbridled enthusiasm. I just love the way they did it back in those days. The guitar solo is really composed, but it still feels loose. Clapton at that point, post Yardbirds, had something to prove. He was aiming straight at the bullseye and wasn’t taking any prisoners. You can tell how much pride he took in all of the solos on [Blues Breakers with Eric Clapton]. There’s not a throwaway guitar solo on the record.”

“Pretending”

Eric Clapton

“A selfish choice by me. I’ve always liked this song, and it really went over well. I love Clapton’s Eighties era, the Journeyman days [1989]. He’s a rock star! Where do you think I nicked the idea to wear the suits? It didn’t come from my mother. [laughs] But I always loved his tone and his approach on this one. I think Russ Titelman produced that record. It’s just a good groove and a good song.”

“Black Winter”/“Django”

Joe Bonamassa

“We wanted to do the Yardbirds’ ‘White Summer,’ or a take on it. But how do you cover some stream-of-consciousness riff in DADGAD tuning? So, we came up with this idea. None of us take drugs, but why don’t we just get in the spirit of it and then bookend it with our instrumental, ‘Django’ [from You & Me]? Again, it’s that musical sorbet, that cool moment in the show before the finale. The night we did it on the DVD was by far my best attempt. There was just something going on. Usually, when we cut DVDs, everybody collectively goes, ‘Ah, shit, the night before was better.’ But that particular night, I hit all the marks I wanted to hit.”

“How Many More Times”

Led Zeppelin

“My favorite Led Zeppelin song of all time. Well, it’s a tie with ‘The Rain Song.’ ‘How Many More Times’ closes out Led Zeppelin, and when you hear it, you just think, that is the sound of a band blowing the roof off the joint. We still play this song in our show to this day as our closer. It goes over that well.”

“Jeff’s playing has always sounded angry to me. That’s when I realized the guitar could be a weapon.”

Bonamassa and his band thank the crowd after their Greenwich Music Time show at the Old Royal Naval College.
GW LESSONS

To watch the accompanying video for this lesson, go to GuitarWorld.com/July2018

A crash course in INTERVALS and understanding each NOTE'S RELATIONSHIP to all others.

GOING THE DISTANCE

GUITAR WORLD

JULY 2018

BY JIMMY BROWN

PAGE 38
In music theory, the term *interval* is used to measure the distance between two notes, like an inch, mile or light year with objects. Our entire system of harmony in Western music is based on intervals and a standard calibration of them that was devised a few hundred years ago. Known as *equal temperament*, the system uniformly divides an octave, which is two pitches, one being twice the radiofrequency of the other (for example, A440 Hertz and A220Hz), into 12 evenly spaced notes, each of which is a *semitone*, or *half step* (the equivalent of one fret on the guitar), above and below the next higher and lower note.

In this lesson, I offer a comprehensive primer on the topic of intervals, designed to give beginner- and intermediate-level guitarists from any stylistic background a solid grasp on one of the foundational cornerstones of music, acquire a practical working knowledge and vocabulary of intervals and become a more informed and enlightened player, composer/arranger, improviser and teacher.

**MAJOR-SCALE INTERVALS**

The term *diatonic* means scale-based, so diatonic intervals are intervals that live within, or are native to, a scale. Due to its simplicity and user-friendliness, we’ll use the C major scale (C D E F G A B), which is made up of seven different “natural” notes (no sharps or flats), as a starting point in our study of intervals. **FIGURE 1** shows the scale played entirely on one string, the A string, which offers a good “number line” view and perspective to begin our study, just like learning math in grade school. As you play through the example, notice that every note is identified and associated with a scale degree, 1 through 8, 8 being the same note as 1, or the root note, played one octave higher. Also notice that every note is a whole step (W), or two frets, apart from the next higher or lower note, except for the pairs E and F, and B and C, or scale degrees 3 and 4, and 7 and 8, which are only a half step (H), or one fret, apart.

The standard method of identifying intervals is based on the major scale and its degrees, even when applied to other, different scales, for which certain degrees and intervals are altered, and it works the same way in any key. Your job, as a student of music and the guitar, is to take the information presented here and work on transposing and relating it to other useful keys, especially the important, common guitar keys of G, D, A, E, F and B.

**FIGURE 2** depicts the notes of the C major scale once again, played at the same frets on the A string, but here we’re indicating each note’s individual relationship to the C root, expressed as an interval, which would be a major 2nd, 3rd, 6th or 7th, or a perfect 4th, 5th or octave. Make a mental note of how many frets comprise each interval on the same string, as this knowledge will prove very helpful later on.

So this is how intervals are reckoned *above* a root note, which is rather straightforward, as it perfectly coincides with the ascending scale degrees. Iden-
Identifying intervals below a note is a little more mentally challenging, as we shall see. FIGURE 3 shows the C major scale again, with each note’s relationship to the C root indicated, but here we’re “counting down” from the high C, or “8,” which is a bit trickier to do than counting up, as we’re now moving in the opposite direction while increasing the size of the intervals (interval expansion). Notice here the use of the labels minor 2nd, 3rd, 6th and 7th. This is important, useful information, so be sure to memorize every detail of this example, and all the others too.

FIGURES 4–6 illustrate the C major scale and its diatonic intervals again, but now we’re staying down in first position and utilizing all six strings so that we can hear the two notes that comprise each interval—the C root and some other note—sounded together, as a harmonic interval, as opposed to the melodic intervals in the previous examples. Notice that we’re now going above the number 8, all the way up to 13. These are “octave-plus” intervals that are used for building what’s known as upper-structure harmony and all those fancy-sounding jazz chords, like C9, Am11 and F13.

FIGURE 7 illustrates the octave-plus equivalents of various diatonic intervals in a way designed to help you make the mental and aural (ear-training) connection between the smaller intervals that reside within an octave and their “+7” counterparts—2nds become 9ths, 3rds become 10ths, 4ths become 11ths, 5ths become 12ths and 6ths become 13ths. In each measure, we’re taking the same two notes and moving the higher one up an octave, or moving the lower one down an octave, using various fretboard locations and string pairs.

**INVERSIONS**

**THIS IS WHERE** things start to get a little tricky. Inverting an interval means either 1) tak-
FIGURE 7  “octave-plus” equivalents

major 2nds and 9ths  major 3rds and 10ths

FIGURE 8  inverting intervals ("leapfrogging")

major 2nds become minor 7ths  minor 2nds become major 7ths

FIGURE 9  chromatic scale (all half steps), starting on C

C C♯ D E F F♯ G G♯ A A♯ B C B♯ A♯ A B C D E F G♯ E♯ D F C

FIGURE 10  chromatic scale (all half steps), starting on C

C C♯ D E F F♯ G G♯ A A♯ B C B♯ A♯ A B C D E F G♯ E♯ D F C

just as there are more notes within an octave than those seven that make up the major scale—those, plus the other five “in between” notes—there are additional intervals that play an important role in music. FIGURE 9 shows the 12-tone chromatic scale, which includes every semitone (or half step, or half tone) when you invert intervals (to create inversions). I like to call this process “leapfrogging” because one note leaps over the other, so to speak.

Memorize this important information: When inverted:

• a major 2nd becomes minor 7th, and a minor 2nd becomes a major 7th,
• a major 3rd becomes minor 6th, and a minor 3rd becomes a major 6th,
• a perfect 4th becomes a perfect 5th, and vice versa.

C H R O M A T I C I N T E R V A L S

Notice in both examples that certain intervals have an “augmented” counterpart that sounds identical. This happens with the following pairs: the minor 2nd and augmented prime, the minor 3rd and augmented 2nd, the diminished 5th and augmented 4th, the minor 6th and augmented 5th, and the minor 7th and augmented 6th. These synony-
mous note pairs and intervals are identified differently only because of the theoretical context in which they occur, meaning in terms of what key and scale you happen to be playing in, in the same way you would alternatively refer to Dķ as E, if you were in the key of E. These “alias” notes and interval names are known as *enharmonic equivalents*.

The augmented 4th and diminished 5th intervals are both also identified more generically and universally as the *tritone*, which means “three (whole) tones.” The tritone is the midpoint of an octave and is thus symmetrical, so when you invert it, it remains a tritone (does not expand or contract like all the other intervals), even though “on paper” you’re changing an augmented 4th to a diminished 5th, or vice versa.

**CONSONANCE AND DISSONANCE**

THE TERM *CONSONANCE* means pleasing and stable, and *dissonance* means displeasing and unstable. Tritones (augmented 4ths and diminished 5ths) are considered dissonant intervals, as are major and minor 2nds, 7ths, and 9ths, the minor ones being the most dissonant and jarring to the ear. All other intervals are consonant: unisons and octaves (obviously), perfect 4ths, 5ths, 11ths and 12ths, and major and minor 3rds, 6ths, 10ths and 13ths. It is the creative, artistic application and combined use of consonant and dissonant intervals in a piece of music, and the feeling of “tension and release” that this can create, that makes it sound appealing, compelling and satisfying.

**INTERVALS WITH OPEN STRINGS**

**AN EASY, EFFECTIVE** way to learn intervals on guitar (or bass) is to play all your chromatic intervals from an open string, starting at the first fret and working your way up to the 12th, as demonstrated on the high E string in **FIGURE 12**.

What’s nice about this is that it’s easy to count the number of frets associated with each interval, since you’re starting from zero. Do the same thing on the other five strings and, for “extra credit,” try going past the 12th fret, to review your 9ths through 13ths.

**BUILDING HARMONY AND CHORDS**

**AS STATED** at the beginning of this lesson, our entire system of harmony in Western music is based on intervals and the major scale. **FIGURE 13** shows how, by “walking up” the fretboard through the C major scale on a group of strings, using various interval stacks, in what are known as *diatonic*...
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triads, and adding a 7th to each triad transforms it into a diatonic 7th chord. And, as shown here, you can get different, and more appealing, chord voicings by moving the 3rd or 5th up an octave. (See this lesson’s accompanying video for a detailed analysis of each measure of this example.) These are but a few of the many interval-stack options that are available for voicing chords!

**SWEET 6THS**

In music, oftentimes less is more. Many situations arise in which, for whatever reason, a guitarist prefers not to play full chords because they just sound too thick for the moment. A lot of times it sounds best to rather imply chords with a light two-note texture, using intervals, and diatonic 6ths are ideal for doing this. Like 3rds, 6ths have a sweet, harmonious sound, but where 3rds sound “tight,” due to the close proximity of the notes, 6ths sound “open,” due to the wider spacing between the notes, and you can hear and appreciate each individual “voice” more distinctly. **FIGURE 14** demonstrates a couple of nice ways to play diatonic 6ths in the key of C major, either strumming with the pick (and muting the unused string between the notes with the fret hand, as you would when playing a strummed octave), or fingerstyle, or using hybrid picking (pick-and-fingers technique).

**MELODIC INTERVALS**

In addition to being used to build chords, intervals also provide many options for creating melodies that feature skips, meaning they break away from the linear, straight-up-and-down step-wise motion of a scale (half steps and whole steps only). **FIGURE 15** shows our familiar C major scale played one last time, here in 8th position, across all six strings in two octaves, followed by the same notes played in diatonic 3rds, 4ths, 5ths, 6ths, 7ths and finally...
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octaves. This example makes for a great alternate picking exercise (down, up, down, up, etc.). I highly encourage you to shift this same fingering pattern of melodic intervals up and down the fretboard to other positions and key centers, and to also try applying it to other two-octave scale patterns you’ve learned, such as for various modes.

This lesson presents the tip of the musical iceberg, as far as the many ways that one can explore, study and apply intervals. For example, all the chord voicings shown herein are demonstrated in root position only and may alternatively be played in various inversions, which is the topic of another lesson. And you also can apply everything you’ve learned here to other scales, such as melodic minor and harmonic minor, starting with the keys that you’re most familiar with and play in most often. As a final example, to point you in a clear direction with this advisement, I offer FIGURE 16, which shows the A harmonic minor scale (A B C D E F G), first played linearly—straight up, across two octaves—then in an interesting interval pattern of diatonic 6ths. As an added twist, notice that the melodic contour reverses and alternates with each successive pair of notes, which creates a sort of conversational “call-and-response” effect between two voices (two high notes “answered” by two low notes, and vice versa).

For much more information on intervals and other elements of music theory, check out my full-length (two- to three-hour) instructional videos Mastering Fretboard Harmony, Mastering Fretboard Harmony Part II, Mastering Scales (1 and 2) and Mastering Arpeggios (1, 2 and 3), all of which are available for purchase at the GuitarWorld.com online store, either as DVDs or digital downloads.
GrandMeister – the world’s smartest all-tube amp concept.
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March 24, 2018: Blackberry Smoke’s Charlie Starr plays a Gibson ES-345TD at the Georgia Theatre in Athens, Georgia.
Of course, there's always the question of just how much new material a band that is six albums and close to 20 years into their career can get away with performing. "It's always funny to start a tour for a new record, because we wanna play the entire thing," Starr says. "And fans, you don't know if they'll be cool with that or not, 'cause they've got their favorites and stuff. And it's like, 'What do you take out of the set list?' 

In the end, Starr reports that the band decided to go with three new ones—"Find a Light" opener "Flesh and Bone," a dark, churning rocker with a coiled verse that explodes into an anthemic chorus; the Tom Petty-esque (and deliberately so, as Starr will later explain) "Best Seat in the House"; and the laidback acoustic picker "Medicate My Mind"—which seemed like a good compromise. "But of course, on social media this morning there was the one dude who was like, 'Why aren't you playing all the new songs?' " Starr says with a laugh. "And it's like, 'Settle down, fella, it's only the first night. We'll get around to it!'

He laughs again. "You can't fucking win, you know? Not that I'm complaining..."

These days, Starr doesn't have much to complain about. Since releasing their debut album, Bad Luck Ain't No Crime, in 2004, Blackberry Smoke have built a name for themselves as one of the hottest and most exciting acts around, lauded by fans (their last two efforts, 2015's Holding All the Roses and 2016's Like an Arrow, hit Number One on Billboard's Top Country Albums chart) and peers (they've shared recording studios and stages with everyone from Gregg Allman to George Jones to former Black Crowes vocalist Chris Robinson) alike. In the past few years there's been plenty of talk about rock and roll—and guitar-heavy rock and roll in particular—being on the decline, if not utterly dead. But Blackberry Smoke's electrifying amalgam of country, blues, roots, soul and classic rock is garnering big audiences across a wide spectrum of genres. And what's more, they're doing it with a sound that boasts some of the most hot-shit, high-wire guitar shredding around. "I'm a guitar geek, and we're a guitar band," Starr says proudly. "Hell, I've been reading Guitar
As for whether he believes fans see his band as belonging more to the country or the rock worlds? “I don’t know,” Starr admits. “I mean, think about this: What type of radio station would play Lynyrd Skynyrd’s *Second Helping* if it were released now? Would they get played on country radio or rock radio? It’s a little hard to figure out. So I quit trying.”

As far as he’s concerned, “We’re just a rock and roll band from Georgia...that just occasionally plays a country song! But really, we’re just doing what we do, and we don’t worry about any of the other stuff.”

When it comes to “just doing what you do,” would you say you go into each new Blackberry Smoke album with a certain intention?

The only intention there ever seems to be is to continue what we’ve got going, you know? To continue to evolve and let the music go where it’s gonna go, rather than just creating a commodity or another product to sell. I mean, the bands that we grew up listening to and loving so much—Zeppelin and the Stones and Aerosmith and the Allman Brothers and Lynyrd Skynyrd—that’s the way they approached it. They just kept growing musically, and that’s what we always want to do. It baffles me how some artists can just follow a formula, like in those videos you see online where someone takes two songs from a certain band and then plays ’em side by side and it’s exactly the same shit. It’s like, “Okay, that’s very formulaic...” I guess it works, because a lot of those bands have sold millions and millions of records. But how boring, you know?

**This album opens with one of the heavier songs you guys have recorded, “Flesh and Bone.”**

Yeah. I think this record, the heavy songs are even heavier, and the laidback songs are even more laidback. I love going from one extreme to another in that way. It keeps it really fresh. “Flesh and Bone,” how that one came together was I was sitting at home fiddling around on a guitar that was tuned down a whole step to open F. That instantly creates this big, heavy, woof-y thing. And the song came from that two-note riff.

**One thing that’s interesting about this album is that you co-wrote several songs with former Buckcherry guitarist Keith Nelson.**

Keith and I have been friends for 25 years or so. I met him back in the late Nineties, when Buckcherry were on their first southeastern tour. I saw ’em at a little bar in Atlanta and I was knocked out by how great they were. And we just became friends, because we’re both guitar nerds. At some point he left Buckcherry, and he called me one day and he said, “Hey man, you wanna write some tunes? And I said, “I would love to. That’d be great.” Because we’re coming from a very similar place. Not only as guitar players but the way that we grew up. There’s a lot of parallels there. So we had a little long-distance writing session and before I knew it we had written six or eight songs. And then four of ’em I just took for myself! I said, “These would be really great Blackberry Smoke songs...”

It’s something of an unusual pairing—I don’t think most people would assume a guy from Blackberry Smoke and a guy from Buckcherry would be coming from the same place, musically.

I guess maybe it doesn’t seem so obvious. But, you know, we both love Keith Richards and Mick Taylor. And Joe Perry and Brad Whitford. And Malcolm and Angus Young. Maybe I might lean a little toward Duane and Dickey...but actually Keith does as well. I guess appearances can be deceiving at times.

**“IT’S LIKE GOD’S CRUEL JOKE—ALL THIS STUFF THAT’S SO MUCH FUN, IT’S ALL HORRIBLE FOR YOU. ANYTHING THAT’S FANTASTIC, IT SUCKS!”**

There’s a lot of different sounds and styles on *Find a Light*, from heavy rock to blues to bluegrass to folk and beyond. As Blackberry Smoke’s primary songwriter, where do all these influences come from? I grew up in Lanett, Alabama, which is about 85 miles southwest of Atlanta, and I was initially playing bluegrass and traditional country music. Because that’s what my dad played. And my first musical influence was watching him play the guitar and sing songs at home. And he loved only that music. No rock and roll. No jazz. No r&b. No blues. Just bluegrass and traditional hillbilly music. So I wanted to do that pretty much immediately. At five or six years old, I wanted his guitar—every time I saw it I had to put my hands on it. He recognized that, and he was never too busy to play for me. And I had favorites at that point, things like “The Wreck of the Old ’97,” “Your Cheatin’
Heart,” “Blue Moon of Kentucky,” all that stuff. Then when I was six he bought me my own guitar, taught me the cowboy chords and away I went.

So how did you come to rock music?
Well, at about 11 years old I started to realize, Hey, none of my friends like this stuff! They all like Black Sabbath! [laughs] So I adapted. I was like, Okay, I’m still gonna play the guitar, but I was grabbed in a big way by Led Zeppelin, Black Sabbath, Aerosmith, the Stones, the Allman Brothers, Lynyrd Skynyrd…all of that was added to the equation.

But you know, another thing was that, around that same time I also remember hearing “Honky Tonk Women”—really hearing it—and thinking, This is a country song. This is a lot like what my dad does, only it’s louder. [laughs] But the elements were there. It was a three-chord song, maybe four, with the country harmony. So it started to make sense to me that it was all coming from the same place.

Onstage, you cover songs from a lot of different types of bands—everyone from Lynyrd Skynyrd and Little Feat to Guns N’ Roses and Black Sabbath. How do you approach these tunes?
It’s just simply covering the songs we love. You know, it can be as simple as the iPod is shuffling on the bus and all of a sudden Little Feat’s “Fat Man in the Bathtub” comes on and somebody goes, ‘Oh my god, we need to cover this!’ That kind of thing happens quite often. Or a couple of years ago in an interview somebody asked our keyboard player Brandon [Still], “What’s your favorite Sabbath song?” And he said, “Fairies Wear Boots.” And it’s like, ding ding ding! “We need to cover ‘Fairies Wear Boots!’” So we did. We played it at a show with Gov’t Mule, and when I was walking offstage their bass player, Jorgen [Carlsson], he goes, “That is my shit right there!” And I said, “You know, that song, because of the time signature changes and the way it swings, when it gets into the verse, it could be an Allman Brothers song…” And Jorgen says, “Yeah. But it’s better!” [laughs]

You’re a band that straddles different genres. When you’re playing to rock crowds as opposed to country crowds, do you find they relate to your lyrics differently?
I don’t really think about that. I know a lot of people where there’s common ground, where we all meet in the middle, but it seems to me the media ignores that cross-section of people, which is a damn shame. And Find a Light, it’s not a concept record, but a lot of the lyrics deal with the state of the union, as it were. It’s just downright scary right now, you know? Looking back to when I was a teenager, everything just seemed so…safe, for lack of a better way to put it. And then you add to the equation the fact that the election was such a circus, and the country is so polarized left and right… But I don’t want to get political. When it comes to the record,
a lot of what the lyrics are saying is, “Hey, in a world where you wake up every day and turn on your television or open your internet browser and you’re basically beat over the head with bad news, the only thing you can do is find some light in it all.”

So what it comes down to is I just write what feels correct. But that’s not to say I always write what feels comfortable. Because it’s not always so comfortable to write a song like “Seems So Far,” which deals with, “Hey, I’m getting old!” Or “Flesh and Bone,” which is about the things I used to love so very much—drinking and smoking and taking drugs. Livin’ the rock and roll lifestyle. Because it’ll kill you. It’s like god’s cruel joke—all this stuff that’s so much fun, it’s all horrible for you. Anything that’s fantastic, it sucks! [laughs] But I made a choice years ago to try and live a long time, you know? And to feel good while doing so.

Were there times earlier in your career when you were living more on the edge? Yeah, for years. When we started this band we were living the life and loving it. Well, not always loving it—you create problems for yourself when you’re a shit bag, you know? We used to fight a lot more. Especially when you add hangovers and different types of drugs to the equation. And that’s fine—I’ve got great memories of those times. But then I also have some horrific ones. But nothing really seemed to start happening for us in a good way until we got on course correctly.

You’ve had the opportunity to play with so many different artists over the years. Is there anyone you’ve wanted to collaborate with but haven’t yet? We always wanted to make a connection with Tom Petty. Unfortunately that time has come and gone. But funny thing, man, there’s a song on the record, “Best Seat in the House,” that Keith Nelson and I wrote, and it’s very much influenced by Tom Petty and the Heartbreakers. It’s very obvious, with the 12-string Rickenbacker and everything. That’s the music and the sound that was the soundtrack to our youth. Think about how lucky we were with rock and roll radio back then. We had Mellencamp, Springsteen, Petty. I mean, we got those songs and not...Beyoncé. [laughs]

But anyway, when we were tracking “Best Seat in the House” I actually thought, This is very Petty...but in a good way. But I didn’t know if it should go on the record. And then we finished what we felt like was the take, and we all walked into the control room and people start to pick up their cellphones. And it’s like “Uh oh. Tom Petty is in a coma.” It was that night. And then a few hours later he died. So I thought, You know what? This is such a strange coincidence; this song has to go on the record. As sort of a tribute to Tom Petty. So that was just surreal. But yeah, Tom Petty is a guy I would have loved to have done something with.

What gear did you use on the new record? I played a ’63 Fender Esquire on a lot of the songs. That was definitely a favorite for the record. There was a ’65 Gibson ES-330, which you can hear on “Run Away from It All,” a couple of Gibson Les Paul double-cut Juniors—a ’58 and a ’59—and a ’58 triple-pickup Les Paul Custom. For acoustics, I had a couple of old Martins—a 1947 000-18 and a ’66 D-18. Just lots of guitars. And amps, it’s funny—I just read the other day this thing with Eddie Van Halen where he was talking about the 40th anniversary of the first Van Halen record. And he said something like, “I played one amp, my [Marshall] 100-watt, with a slant 4x12, a variac at 89 volts and a Shure SM57. And I played that on every song on the record.”

It’s impressive that you just remembered that off the top of your head. Well, it was on Instagram! But then I thought, Okay, well, cool. You used one guitar and one amp for your entire first record, which is a classic. And we just made a record and we played probably 40 guitars and as many amps. [laughs] Oh well. What can you do? It’s a disease.

So what were your main amps on Find a Light? Most of my tracks are a 1976 Marshall JMP 50-watt and a ’59 Fender Tweed Deluxe. So just two amps. You’re getting closer to Eddie. Yeah. He had me beat by one!

What about pedals? I don’t use a lot of pedals, but we use them when they’re needed. This time, I had a Drybell Vibe Machine, a Greer Amps Tarpit Fuzz and a Greer Lightspeed Organic Overdrive. And a fuzz that Echopark makes—the F-3 Chronic Fuzz. I also had a Fulltone Tube Tape Echo. I used that and an [Echo-plex] EP-3 on different songs, because they get a different thing. But some tape echo is always necessary if you’re gonna make a proper record!

How did you and your co-guitarist, Paul Jackson, work out your guitar parts on Find a Light? We always get together and work up the harmony things, but otherwise it kinda works itself out. It’s just whoever feels the most comfortable with a solo section or with a part. And when I write the songs I make pretty elaborate demos at home. So the template is already there.

Earlier you also said that you were into some metal, like Black Sabbath. Just out of curiosity, what other metal artists do you like? Well, I remember when I was young, probably around 12 or so, one of my best friends got Master of Puppets on vinyl. I went over to his house and he put it on, and I had never heard any Metallica before—that was not music that would be in my sister’s or my parents’ record collections, you know? And it wasn’t on the radio. So it was completely foreign to me. And I was terrified! I’d never heard music that was that fast and scary. You listen to it now and it’s quite tame, comparatively speaking. But back then I was just knocked out. It almost bothered me. It was menacing. And I loved it. Instantly. Any time music strikes a chord in you like that it just makes an impact, whether it’s scary or beautiful or heartwrenching or whatever. But I couldn’t get enough of it. So I fell in love with Metallica. And then this friend also had the Peace Sells record, and Reign in Blood. So it was like a progression. He was taking me to speed-metal school. And I was loving every minute of it.

What about punk? Did you ever get into that world? You know, we all go through our punk-rock phase, with the Sex Pistols and the Clash and the Ramones and the MC5 and the Stooges. I got into all that as a young teenager, but then I got out of it pretty quickly. I thought, I’m not good at this. I’m not a good punk.

But, funny thing, now that I’m in my 40s I got really into D.C. hardcore. Stuff like Bad Brains and Minor Threat. I got the first Bad Brains on vinyl and I put it on at home. It was probably 10 a.m., and I have a four-year-old son and a wife, and I put it on and it starts, and from the other room I hear my wife yell, “What the fuck are you doing?” [laughs] I was like, “I don’t know! I don’t know what I’m doing! But I love it!” Ah, the midlife crisis...

Well, there are worse ways to have a midlife crisis than listening to Bad Brains... [laughs] I know! But what can you do? I was not exposed to that thing at a young age. I was late to the party!
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If you think Jack White would take the easy way out on his third solo album, then you don’t know Jack.

Here, the indie-rock godfather takes us inside the painstaking process of creating the sprawling, ambitious new *Boarding House Reach*.
Jack White with his three main current touring guitars, all of which were tweaked for or by White: (from left) a Gibson Jeff “Skunk” Baxter Fort Knox Firebird with a maple neck, an Ernie Ball Music Man St. Vincent signature model with blue aluminum Lace Sensor pickups and an EVH Wolfgang with three humbuckers with anodized blue metal covers
Given Jack White's well-documented obsession with the number three, it was a sure bet that his third solo album would be a genre-busting magnum opus. *Boarding House Reach* is all of that and then some—a cataclysmic mash-up that sets the disruptive cadences of EDM, hip-hop and musique concrete against White's heart-on-sleeve, homespun core of blues, country, gospel, folk and, yes, rock and roll. As always, White's woolly-mammoth guitar riffs and plaintive, edgy vocals anchor the proceedings. But *Boarding House Reach* is nonetheless a challenging disc. Then again, when has White been anything but challenging?

“This is probably the album that sounds most like how I was actually imagining these songs in my head,” says White. “I’ve attempted to do that on records in the past, but you get as close as you can and then say, ‘Well, that’s about as good as it’s gonna get. Time to move on.’ But this was more of a scenario of, ‘No, that’s not the right tone, or the right reverb. Let’s keep pushing till we get there.’ So I knew that was going to make the record a lot stranger. ‘Cause I know my brain isn’t as simplistic as the songs I’ve put out in the past in my life.”

Now there’s an understatement. The disconnect between the simple lineaments of garage rock and the byzantine labyrinth of White’s hyperactive imagination is what fueled the White Stripes’ early 2000s emergence as the great red-and-white hope for the future of rock and roll. It was like an ocean of emotion and an avalanche of ideas all straining to pass through the eye of a needle—in this case the primordial garage rock triumvirate of guitar, drums and vocal. The power of that creative tension propelled a pair of misfits named Jack and Meg White onto the mainstream charts with hits like “Seven Nation Army,” “Fell in Love with a Girl” and “Icky Thump.”

“Seven Nation Army”—that was me trying to write a song without a chorus and still get people’s attention,” White confides. “At the time, I thought it was just a little experiment that not many people would care about. It was just a challenge to myself: ‘I’m not gonna have a chorus in this song. See if I can get away with it.’ And on that one, we really did get away with it! Other times, it’s harder.”

If White challenges his listeners, he challenges himself even more ardently.

From his earliest days in Detroit’s underground rock scene, he seems to have under-stood that something beautiful, if brutal, comes out of an artist’s struggle with self-imposed limitations. That’s why he opted for thrift shop guitars like the Montgomery Ward Airline and mid-century Kay archtops. It can be difficult to play or coax a decent tone from yesteryear’s budget-line guitars. But with these humble tools, White forged a fuzzed-out, Whammied-down new rock guitar aesthetic for the 21st century.

Over the years, White has continued to grow by placing himself in new contexts, sometimes outside his comfort zone. From the Raconteurs to the Dead Weather, this approach has produced consistently stellar results. And White is perhaps the only person in musical history who could produce stand-out recordings with everyone from Loretta Lynn to Beyoncé. His solo albums, starting with 2012’s *Blunderbuss* and continuing with *Lazaretto* in 2014, have been a platform for some of his most daring sonic exploration.

But *Boarding House Reach* takes things to a whole new level. In sessions that took place in New York and L.A., White surrounded himself with players who’d performed on his previous solo discs, including drummers Carla Azar and Daru Jones, bassist Dominic Davis and violinist Fats Kaplin—instrumentalists White describes as “master musicians that I knew, who were country, rock and roll, folk and bluegrass-based people.”

But to this familiar mix he added a slew of newcomers, including bassist Charlotte Kemp Muhl from the Ghost of a Saber Tooth Tiger, bassist NeonPhoenix who has worked with Kanye West, Lil Wayne and Jay-Z, drummer Louis Cato who has backed Beyoncé, Q-Tip, John Legend and Mariah Carey, percussionist Bobby Allende and synth players DJ Harrison and Anthony “Brew” Brewster.

“I really wanted to be in a room full of people I’ve never played with before,” he explains, “who are totally from farther away, musically. I wanted to get deeper into using EDM musicians and experimental noise band musicians. Perhaps down the road I’ll get more into that. But at this moment, the type of musician I was looking for was hip-hop musicians who could play onstage live behind someone like Jay-Z. I think that calls for a particular type of musician, who can groove and understand that kind of drum beat and those kind of samples, and bring them alive.”

White’s squalling, rambunctious, post-Zeppelin, post-modern blues guitar work shines through the complex mixes. The grainy, gargantuan riffs that power tracks like “Why Walk a Dog?” and “Over and Over and Over,” not to mention the wildcat soloing on “Respect Commander,” could only come from the heart, soul and fingers of Jack White—even though he did it all on an Eddie Van Halen Wolfgang signature model guitar throughout.

And however far afield the sessions ventured, they were all grounded in a set of simple four-track demos that White created in a small apartment he’d rented in his adopted hometown of Nashville—away from the distractions he has as a family man and head of the multifaceted Third Man Records label.

“It was a great way to go someplace else in town, lock the door, and I was there by myself with no phone,” he says. “There was no way anyone could get hold of me. I was there only to work on music. There was no other choice. There was nothing else to do. That’s a really great feeling—to force yourself into something that’s almost a prison cell. ‘Cause I’ve often fantasized about that. ‘Oh, going to prison, man. It would be nice if they let you have a guitar. But, God, what if they didn’t let you have a guitar? Oh man, that would be really difficult.’”

Fantasizing about going to prison? Wel-come to the mind of Jack White. Speaking from Third Man HQ in Nashville, White let *Guitar World* in on the torturous processes behind the making of *Boarding House Reach*. I REALLY WANTED TO BE IN A ROOM FULL OF PEOPLE I’VE NEVER PLAYED WITH BEFORE, WHO ARE TOTALLY FROM FARTHER AWAY, MUSICALLY.
What was your working method like in the tiny apartment where you laid the foundation for Boarding House Reach?

I basically tried to write melodies and lyrics without instruments. On one track, I was playing kick and snare on a drum machine with my left hand while I was singing directly onto the second track. I had to do it all very quietly so I wouldn’t bother the neighbors. So I had a vocal with a timed click and a drum machine. I could add other instruments later. And it was great, because I didn’t even know what key I was singing in. I didn’t know what the chord changes would be like. I figured I would make them into songs backward. In other words, I usually write on piano or guitar. I write some music and then try singing along with it to turn it into a song. So it was backward for me to start with the vocals first.

There aren’t a lot of chord changes on some of the tracks. They just groove along on the tonic, basically.

Every song on the album goes somewhere different. So, yeah, some of them are very groovy. I like that, because I spent a lot of time on past records really filling up every second with a verse or a chorus, so that there’s never more than three or four seconds without any vocals happening. And that doesn’t give the band much time to breathe. So I wanted to do more of that with these songs. Let people get into a groove. In the past, I was usually trying to get songs down to under three-and-a-half minutes. This time I wasn’t so concerned with that—although I had a condensing job with some of these songs anyway. Some were 30-minute jams that had to be taken down to some kind of length where I could fit a lot of songs on the album. Because I didn’t want to do a double album.

So did anything from the apartment demos make it onto the final recording?

A few things. There are keyboards on “Connected by Love” that are from that room, and the entire recording of “Ezmerelda Steals the Show” was done completely by me in that room. It’s kind of nice to have one song that was created in that room make it all the way to the pressing plant unchanged. To be able to do every step of the process, all the way to owning the pressing plant—that’s real DIY! I was very proud of that.

For you, how does the guitar fit into this new, expanded, somewhat electronic soundscape that you’ve forged on this record? Did you find yourself modifying your approach to the guitar? Very much so. Because there was so much complicated stuff going on with this record, I really wanted to find, “What’s the easiest guitar out there to play?” I’ve been playing the most difficult guitars to play all my life. But with all the changes I had to deal with—people I never played with before, two days of sessions in New York, two in L.A.—I didn’t have time to monkey around with antique guitars at that moment.

I was looking around, and I saw this interview with Eddie Van Halen about this Wolfgang guitar of his. He said, “I wanted a guitar that didn’t fight me, at all.” I said, “That’s the magic word.” I immediately went out and got one of those to try. And, oh my God, I just couldn’t believe how easy it was to play. People don’t know what it’s like to play a piece of plastic onstage and have to keep it in tune with a whole band around you. I knew it was hard, what I’d been doing. But I didn’t know how hard until I played something like that Wolfgang guitar. You can go crazy and bend the tremolo arm all the way down and it completely stays in tune. That’s absolutely insane. It was what I needed at this point in time to push myself as a guitar player into a new zone, and also to displace some of the pressure.

And that’s put you on a kind of signature model binge?

I thought, On this tour, I want to take three guitars that were designed by other guitar players and add my own twists to them—my own accoutrements that make sense for what I’m trying to achieve. One was Eddie Van Halen’s Wolfgang. The next one was St. Vincent’s signature model for Ernie Ball, which is designed for women, which I think is amazing. So I thought it would be kind of interesting for me to play that. And then there’s this guitar Jeff “Skunk” Baxter designed for Gibson—a Firebird. It has three mini humbuckers that can be switched to single-coil. I liked that because I had done that on the guitars I had designed—these Triple Jet Gretsches I’ve been using for years.

So I asked Gibson if they would make that Firebird in the style of their Fort Knox Les Paul. They had given me a Fort Knox Les Paul for a Grammy event I did with them. They asked me to pick out a guitar and I thought of the Fort Knox. I don’t really like gold, but this is so over-the-top gold I figured I’d love it. So I said, “Thank you very much, I’ll take that one.” They sent over a Fort Knox Les Paul and a Fort Knox Flying V they made for me as an extra present. Which was really nice. But I revolve everything around the number three. So now I had a conundrum. I needed a third Fort Knox guitar. I told them. “I’ll pay for it, but would you be able to make me this Skunk Baxter guitar in the Fort Knox style, with a maple neck?” It’s the heaviest guitar that I’ve ever lifted, and the sustain is outstanding. You could murder a badger with it.

Are all three players that you admire? I really do admire all of them. I don’t know that much about Skunk Baxter, beyond his work with Steely Dan and the Doobie Brothers. I don’t know as much about him as I do about St. Vincent and Eddie Van Halen. I think St. Vincent is one of the best guitar players out there today. I think she doesn’t get enough credit for how incredible her guitar playing is. It’s very angular and very inventive. And Eddie Van Halen, of course. It’s absolutely insane the things that he invented that we take for granted today. And I know he’s always been a guy like me, who likes to work in the garage and mess with things. So I know his style of design was coming from the garage. That inspired me.

The idea of gendered guitar design is interesting. Given that St. Vincent designed the guitar for women to play, does it feel comfortable for you to play?

It’s kind of tiny on me. I definitely look gigantic holding it. You’d have to ask her what her design specifics were—hand size or whatever. It’s a very unique body style. It’s hard to come up with a new body shape, man. Everyone’s tried over the decades. You can see the trail of the dead. But the St. Vincent guitar looks great and sounds great. She gave me that guitar. She sent it to me as a present. That was really kind of her. I put these blue aluminum Lace sensor pickups on it, and an interrupter switch so I can turn the whole guitar on and off and get the kind of effects that I try to accomplish. And I put a black neck on it.

Are all three guitars heard on Boarding House Reach?

No. The record is only the Wolfgang. That’s all I had on the record—just that one guitar.

You also tried the Van Halen 5150 amp, but that didn’t work out?

It’s a great sounding amp, but it wasn’t really what I’m used to. My magic thing, for what I
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do, is 15-inch speakers and the combination of Fender and Silvertone amps mixed together. Over many years of working with Fenders and Silvertones, the key was really finding that 15-inch speaker. Somewhere around *Icky Thump* I started using that. And if you look through history, you’ll find a lot of guitar players like Duane Eddy and Stevie Ray Vaughan using 15-inch. In the early days of the White Stripes, I had an 18-inch speaker with a gigantic magnet on it. I put it into a Silvertone myself, and it was the wrong ohmage and shit. But it broke up in a really great way.

So my thing now is really the Fender Vibroverb 15 with the 100-watt Silvertone. When I was younger, it was hard to find a 100-watt Silvertone. Now you can find them on Reverb and eBay in two seconds. Back in the Nineties, I had the 50-watt Silvertone and I was looking everywhere for the 100-watt. I thought maybe it was a myth—didn’t really exist. But when I finally found one, it changed the whole thing for me. There’s six 10-inch speakers in that, so I really did need the large, 15-inch speaker to go with it. So when I put that Silvertone and the Vibroverb 15 together, everybody in the band was like “Holy shit!” They could immediately hear that it was great. When everyone in the band says something like that, you know it’s not just you obsessing over tiny details that no one else will notice.

So what’s behind that super-low sound for the guitar solo in “Why Walk a Dog?” [Laughs] Everybody asks that! The best one was when I came back in the control room after I played it and the engineer said, “What the hell was that?” This is a pedal made by Mantic, and it’s called the Flex. My company, Third Man, is going to be releasing a version of this pedal in collaboration with Mantic. It’s just an amazing thing. And for the main riff on another song from the album, “Over and Over and Over,” I used a pedal from another company that Third Man distributes, Union Pedals in Vancouver, called the Bumble Buzz. I had tried recording that song many times for the past 13 years, and for some reason it never worked out. And when I tried this Bumble Buzz pedal, I thought it wasn’t gonna work either. But that was the tone I was waiting for this whole time.

The lyrics in “Over and Over and Over” reference the Greek myth of Sisyphus, who was condemned to roll a boulder up a hill for all eternity, only to have it roll back down the hill each time. So is the song some kind of statement of existential angst on your part?

Well, I’d recorded the song so many times. And I never wrote lyrics for it, because I thought the song was never gonna happen. But when it finally came together for this record, I thought, Oh shit, now I gotta write vocals for this. And yeah, the first thing that popped up in my head was Sisyphus, pushing that rock up the hill and having it roll down and pushing it back up again—over and over and over. So it’s funny that it’s called “Over and Over and Over.”

Another thing about *Boarding House Reach* is that you’re exploring spoken word, as opposed to singing, more than you have on any past record.

Definitely. I’ve said in the past that all the things we do with melody, singing, guitars, drums and rhythms...all these things are just to get a story across. But if you rewind that all the way down to just the words, it’s a real challenge whether you can keep people’s attention with that. So I was challenging myself with that a bunch. And also playing with the idea of what they’ve done with hip-hop music—how the words get spoken, or spoken in a cadence, or in a semi-melody. And that goes all the way back to folk tradition. Bob Dylan’s songs in the Sixties like “Talkin’ John Birch Paranoid Blues.” And going back to the talking songs of Woody Guthrie, like “Talking Dust Bowl Blues.” Hank Williams did a lot of talking in his songs, too. There’s a lot of different ways you can do that. Sometimes it’s called rap, sometimes it’s called poetry. Sometimes it’s street poetry, sometimes it’s called spoken word.
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There are also more classically structured melodic, verse/chorus songs on the album. “What’s Done Is Done,” for instance, is kind of a country song with some gospel overtones.

Yeah. That was written in that apartment too. I just wrote the vocals first by themselves. Then I added things to it and it became countryish. The singer on there, Esther Rose, said, “This almost sounds like a classic Patsy Cline kind of a song.” It really does, and that immediately made me want to use a lot of modern equipment on it. So we used drum machines and synthesizers instead of acoustic instruments—a really big juxtaposition there. You almost don’t notice it for a second. And then when the solo kicks in, all the acoustic instruments kick in—acoustic drums, electric guitar...standard stuff. Then it goes right back to synthesizers and drum machines again. So it’s sort of interesting. I almost wanna play that song at the Grand Ole Opry with just a drum machine and synthesizer and the girl singing. It would be interesting to see if they would be able to handle it! [laughs]

Speaking of interesting experiments, how did you create that loop that runs through “Hypermisophoniac”? Not to sound like I’m plugging products here, but there’s this company Critter and Guitari that made a synthesizer called a Septavox during the time I was working on the record. Third Man is co-distributing that as well. And that’s what I used on that track. Only I don’t know where the beep in there comes from. I think maybe the battery was dying as I had this loop happening. So I recorded it and asked the band if they could play along with it. And the band was just, like, “Uhh, how are we supposed to play along with this?” That got me excited. I actually rubbed my hands together and said, “Ooohh, this is going to be good.”
In the early days, 1977-1978 after taking the guitar world by storm, Dean Guitars was on the map as a great American guitar brand. Being such an innovator and pushing the limits of guitar design and quality, all eyes were on the Dean brand. To make sure the guitars and headstock would not be copied, each model of the original 3....ML, V, and Z, were stamped with “Patents Pending” in the back of the now iconic headstock. The early Deans are some of the most sought-after electric guitars ever and to find one today is truly a blessing!

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HISTORY REPEATS ITSELF...

DEAN USA PATENTS PENDING SERIES
When musicians ask “how,” that doesn’t happen very often. So I knew something new was about to happen. That doesn’t necessarily mean something good is going to happen. [laughs] But I knew something new was gonna happen. Misophonia is the hatred of sound. So it became, “How can we take these annoying sounds and try to put them into something melodic and create something that’s maybe beautiful by the end?”

So the loop fits the theme, and it definitely draws you in. It’s so “what the fuck is this?” [laughs] And it never stops! It’s in the right channel the entire time. It gets quieter and louder, but it never stops. It was tempting, when we were mixing, to stop it for certain sections and let something else take over—a Rhodes or a drum break. But it was like, “Come on. It’s gotta be there the whole time in the right channel. It’s interesting too, because, if you turn the speaker all the way to the left side, you hear a whole different version of the song.

So you edited this record in Pro Tools, which is a first for you?

Yeah, we tracked the whole album on analog tape, but we ended up in Pro Tools. We basically had to, because we’d recorded in Nashville, took the tapes to New York and had six musicians play on them, then took it to L.A. and had another six musicians play on it. So we ended up with anywhere from 16 to 32 tracks on every song. And there was no way of editing it on tape. And I thought, This is the album where I can’t do that anyway. I want every sound on this record to sound exactly like what I’m imagining in my head, and I don’t care how we get there. I thought it was about time I let myself do that.

But I did set a couple of rules for myself. I didn’t want to use any plug-ins on computer. I didn’t want to record to the computer. So we just used Pro Tools as an editing device and that was the best way to go about it.

So while you’ve been critical of Pro Tools in the past, for you it has value not as a sound-generating resource but more just as an assembly tool.

The problems I’ve always had with Pro Tools were “living by the sword.” Living completely in a digital realm. Probably because of emulation—where you switch on the thing and [naive voice] “Oh this sounds like an English amplifier.” Or, “This sounds just like a plate reverb.” I mean...they don’t. [laughs] I’m not saying it’s a horrible sound. But an emulation is exactly that—an approximation of a real thing. So if you have the ability to have the real thing—if you’re lucky enough to have a real plate reverb, or a studio that has that, or if you’re lucky to have a choice between a Marshall amp and a Fender—there’s no comparison between that and an emulation. But I think I’ve been misconstrued in the past as saying, “Don’t you dare record on a computer.” I’ve never been of that mindset. It’s always been, “If you have a choice between a real reverb or a digital reverb, who wouldn’t use a real reverb?”

So is blue the leitmotif color for this project?

Yeah, I started doing that when I made my first album under my own name—just to differentiate all that from other things like the White Stripes, Raconteurs and Dead Weather. I like to be able to tell what kind of album you have in your hand immediately, just looking at it. You can look at a Black Sabbath album cover and you know it’s Black Sabbath. It doesn’t even have to say Black Sabbath. So I just like the idea of color itself. It’s almost like money in European countries: Every denomination is a different color.

Lastly, what is a boarding house reach?

Oh, that’s something I heard years ago. If you lived in a boarding house and the owners of the house made you dinner, they would put the good food on the opposite side of the table from people who hadn’t paid their rent yet. So you had to reach across the table to get the food. I thought that was funny.
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I’VE ENJOYED NUMEROUS conversations and interviews with PRS Guitars founder Paul Reed Smith. On several occasions we’ve done this thing where I’ll name a guitar from the past and he’ll tell me several ways it could be improved as well as details that the original manufacturer got right. Whenever I played a new PRS model, Paul’s insights were pretty obvious to me, along with the fact that he applied the same critical eye to his own creations as he did to those of other companies.

Earlier this year when PRS introduced its new John Mayer Silver Sky model, many observers remarked that it looked like a Strat with a PRS neck and wondered why PRS would produce such an instrument. My response was, “why not?” and I was particularly excited to see how Mr. Smith’s take on a beloved classic would incorporate the improvements we talked about in the past—and if it would still deliver the details that have made PRS guitars a favorite of discriminating players for decades.

Yes, the PRS Silver Sky looks like a Strat, but unlike the many copies produced over the years, this is no clone but rather a guitar that truly combines the very best of classic Strat and modern PRS designs.

FEATURES The basic construction features are what one would expect for a solidbody guitar with this design: alder body, bolt-on maple neck with rosewood fingerboard, 25.5-inch scale
length and 22 frets and three single-coil pickups with master volume and two tone controls. However, numerous details reveal that a lot of thought and refinement went into the Silver Sky’s design, proving that the two-and-a-half years of collaboration between John Mayer and PRS was no exaggeration. The rounded C-shape neck profile, 7.5-inch radius and narrow/tall medium-profile frets all provide incredibly comfortable playability, fitting into the player’s fretting hand with a “just right” feel that previously was more of an elusive exception than the norm. The curvature at the top of the body’s heel block and the signature PRS treble horn scooped contour provide effortless access to the uppermost frets. Even the trademark PRS headstock design is modified, with a “reverse” horn configuration and offset three-on-a-side tuner placement.

Other refinements include the rich, bold-sounding 635JM single-coil pickups, a five-way-blade pickup selector switch with a switch tip design that is easier to manipulate while playing, locking vintage-style tuners and classic steel tremolo design featuring Gen III knife-edge screws, a PRS trem arm and vintage-style bent steel saddles. The control knobs are redesigned to provide a more solid grip, while the recessed angled output jack is raised and rounded to make it easier to plug and unplug cables. The two-way truss rod adjustment is accessible from the three-on-a-side headstock by removing a single screw from the flush-mounted truss rod cover.

PERFORMANCE

If Goldilocks were a guitarist instead of a porridge and bed aficionado, she would find the PRS Silver Sky just right, as I’m sure many fans of this classic guitar design also will. From the second I picked it up, it felt absolutely perfect, from the overall weight to how the neck cradled into my left-hand palm and seemingly begged me to play. PRS fans will love this neck, as will players who have turned down dozens of vintage instruments in search of perfection. To me it’s like the ultimate circa ’62-’63 neck, coaxing expressive, singing tones similar to a unique and particularly sweet vintage Strat I once had the privilege of playing.

That sensation continues when the Silver Sky is plugged in as it delivers “holy grail” tones from the get-go, with round, percussive bass, rich, sonorous midrange and treble that sparkles without sounding thin or shrill. John Mayer knows his single-coil pickups, and anyone familiar with the pickups on his previous signature models will likely find these the ultimate version of his trademark tone tools. While the pickups are not entirely immune to the usual single-coil hum issues, the noise is barely perceptible and essentially vanishes while playing, even through an amp with a generous high-gain setting.

After playing the Silver Sky, it’s easy to understand why it took so long to design and why John Mayer embraced this endeavor. For aficionados of the classic three single-coil pickup solidbody guitar design, this is truly one of the finest examples ever produced.
The end of all things... or just the beginning

The next step in progressive rock and metal tone

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SOME OF THE most awesome benefits of an acoustic guitar are its portability and ability to be played almost anywhere (other than underwater). Unfortunately, however, in some cases, an acoustic guitar simply isn’t always loud enough. The Fishman Loudbox Mini Charge is the perfect companion for an acoustic-electric guitar when you want to be able to perform anywhere and be heard loud and clear without having to haul around a bunch of gear. Featuring a rechargeable battery, compact dimensions, light weight and a ton of awesome features, the Loudbox Mini Charge delivers all the pro performance benefits of an acoustic guitar amp in a package you can carry anywhere in one hand.

FEATURES The Fishman Loudbox Mini Charge is a 60-watt combo amp with a 6.5-inch woofer and 1-inch soft dome tweeter that produces an impressive 108dB SPL at one meter. At slightly more than 21 pounds, the amp weighs about the same as a guitar in a hardshell case and measures less than one square foot. The rechargeable battery lasts anywhere from four (maximum volume) to 18 (low volume) hours, and a wall charger is included (an optional 12-volt car charger also is available). Separate instrument and mic channels allow users to amplify both an acoustic-electric guitar and vocals, and Bluetooth 4.0 connectivity allows the Loudbox to amplify backing tracks from a smart phone. The instrument channel provides a ¼-inch input, gain, low, mid, high, digital reverb and chorus controls and phase switch, while the mic channel features an XLR input and gain, low, high and reverb controls. Separate LEDs monitor full power, low power and charging modes. Other features include a DC input that allows for using the amp plugged in or while charging, a 1/8-inch Aux input for line-level stereo audio sources and a Mix D.I. output that sends the output of the instrument and mic channels, Bluetooth and Aux to an external mixer or recorder.

PERFORMANCE The volume output of the Fishman Loudbox Mini Charge would be impressive for a regular plugged-in amp more than twice its size, but considering this amp can be played anywhere for hours on a single charge, it’s the perfect solution for street performers or even impressing friends around a campfire. The reverb and chorus effects add a professional polish, and the EQ controls are tuned to a very useful range for dialing in stellar acoustic guitar and vocal tones.

GOLD AWARD PERFORMANCE

FISHMAN LOUDBOX MINI CHARGE
By Chris Gill

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- The rechargeable battery lasts anywhere from 4 to 18 hours and can be fully recharged in about 10 hours.
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THE BOTTOM LINE

If you love to play acoustic guitar in the great outdoors but still want to be heard loud and clear, the Fishman Loudbox Mini Charge provides the ultimate combination of sound quality, volume output and portability.
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NINE
TEEN
SIXTY
NEXT

GRAHAM COXON

Fender
Toward the end of last year, there were some rumors that Taylor Guitars was in the midst of unveiling something truly groundbreaking in acoustic guitar design. The innovation, created by Taylor’s master guitar designer, Andy Powers, deceptively appeared as the stunningly beautiful Builder’s Edition K14ce acoustic, a top-of-the-line model that’s being reviewed here. But don’t get me wrong, this particular acoustic is not necessarily the innovation (even though it possesses plenty of visionary enhancements). That distinction belongs to Taylor’s brand-new patented V-Class bracing, which is found underneath the top of this meticulously crafted instrument.

While some of you might find this revelation somewhat banal, keep in mind that advancements in acoustic guitar bracing patterns have been almost nonexistent in the last 100 years. And whether you realize it or not, the bracing in an acoustic is incontrovertibly its sonic wellspring, which not only determines the instrument’s inherent volume projection, but also its effectiveness for sustain. So, considering all of that, Powers’ inventive V-Class bracing precisely creates an entirely new architecture and orchestration—or, if you will, refinement—under the top that produces an acoustic with far more volume and increased sustain, not to mention unlimited dynamic range. And, as a by-product of this new bracing pattern, simple and complex chords ring true with flawless intonation no matter where or how you voice them across the fretboard.

It’s not often an influential innovation comes along that is eye-opening, but here, I can genuinely say V-Class bracing, endowed in the Builder’s Edition K14ce acoustic, is indeed an astonishing and unprecedented game changer in acoustic design, performance and sound.

Features Currently, V-Class bracing is featured on four new Taylor Grand Auditorium models (including this K14ce), all of which are premium editions; but fear not, Taylor plans on implementing their radical new V-Class architecture across their acoustic line in the near future. The Builder’s Edition K14ce, which was handmade by Powers, is a devoted work of art in bespoke craftsmanship and ergonomic design. Beginning
with a Grand Auditorium body style, the K14ce features Hawaiian koa back and sides combined with a Sitka spruce top that is torrefied (a roasting process to remove moisture that also darkens the top and ages the wood for tonal sweetness). Because this acoustic is a “Builder’s Edition,” it dials in exclusive appointments like a beveled armrest that alleviates stress points by putting your forearm in a more relaxed position for a comfortable playing experience. Adding to its thoughtful geometry, there’s also a sleekly contoured cutaway that weaves in a finger bevel, which allows the mahogany neck to flow seamlessly into the heel and soundboard, providing graceful access to upper-register notes on the fingerboard.

The K14ce displays an attractive Kona burst with a “silent” satin finish that curbs random noises when pressed against the body, a gorgeous koa/paua top and back trim and an intricately beautiful “Spring Vine” inlay on its West African ebony fingerboard. Other important features include a new black graphite nut, premium Gotoh 510 tuners and Taylor’s Expression System 2 electronics. To further ensure that this is a new beginning in the genesis of Taylor acoustics, a new guitar label was created with Powers’ signature inside the soundhole.

**PERFORMANCE** Words fail to capture the liveliness and nuanced feel of the Builder’s Edition K14ce because it is truly unlike any other acoustic I’ve come across, where individual notes sustain almost indefinitely and chords sound perfectly in tune irrespective of where I voice them. It’s really something to hear the exceptional balance playing the K14ce both loudly and softly, insofar as the acoustic consistently translates the relationship between each string in harmonious detail and immaculate intonation without choking any string’s specific frequency.

Besides the overall beauty of the guitar and player-friendly ergonomics, it projects a sweetened response and is deeply resonant, making every musical passage sound more robust. Taylor’s ES 2 electronics sound outstanding when playing live, but the acoustic absolutely sounds exquisite when it’s close miked. I believe Taylor’s Builder’s Edition’s K14ce—with its V-Class architecture—is an original and will be considered a milestone in the evolution of instruments that push the boundaries of musical expression.

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**Cheat Sheet**

**STREET PRICE:** $4,999  
**MANUFACTURER:** Taylor Guitars, taylorguitars.com

- Taylor’s brand-new V-Class bracing drastically increases volume and sustain while improving intonation across the whole fingerboard, offering an enhanced playing experience.
- The V-Class bracing found in this K14ce model allows notes to be in pure alignment with each other, creating a uniformly harmonious and in-tune relationship when chording.
- **THE BOTTOM LINE**  
  The Taylor Builder’s Edition K14ce is in a class by itself, not only for its impeccable craftsmanship and out-of-this-world tone, but for its revolutionary V-Class bracing that will forever change the way you hear and play an acoustic.

---

**Buzz Bin**

**MXR Sugar Drive**

Let me get this out of the way—I love the name of this pedal.

The MXR Sugar Drive?  
Are you kidding me?  
Yes, please! I’ll take two. Maybe three. Just like a spoonful of sugar in my coffee, I can’t get enough of its overdriven sweetness! But wait, I haven’t even told you whether this thing is good or not. Well, then, let’s get right to the point: The MXR Sugar Drive is pure confectionary hard rock and blues in a mini-chassis pedal. It can whip up a full-bodied clean boost to “amp in a box” granulated crunch so refined it might send you into a diabetic coma.

I’m well aware the Sugar Drive is somewhat of a “Klone” pedal derived from another legendary pedal that rhymes with “Tron.” But honestly, I don’t hear it. While the Sugar Drive possesses the same transparency, I find the pedal to have more in common with vintage JMP Marshalls in its natural overdriven breakup, not to mention a firm low end with cutting midrange. What makes the Sugar Drive fascinatingly unique is its voltage-doubler circuit found when you turn up the drive control, essentially giving you the high-ceiling headroom and dynamic response of an 18-volt pedal at 9-volt operation. Rolled counterclockwise, you begin with a stout clean tone, and as you increase drive, the circuit kicks in to blend organic overdrive that has a classic broken-in crunchiness that reminds me of vintage AC/DC. For those who need it, the pedal has a side-mounted toggle switch for buffered or true-bypass operation.

No doubt, the Sugar Drive is smooth in its overdriven and boosted tones, but what’s just as important is that it sounds fantastic when stacked or paired with just about any other overdrive or distortion pedal. Kind of like adding more sugar to your coffee.

—Paul Riario  
**STREET PRICE:** $119.99  
**MANUFACTURER:** MXR, jimdunlop.com
ERNIE BALL MAKES the best volume and expression pedals in the industry, so it made perfect sense for the company to use their ultra-reliable, pro-quality foot treadle design as the platform for a new series of effect pedals they introduced last year, starting with the Expression Overdrive and Ambient Delay pedals. The brand-new Expression Tremolo expands Ernie Ball’s pedal effect line by providing the same instant foot-controlled expressive capabilities that make standard stomp boxes with their on/off switches seem plain and limited in comparison. Even without its foot-sweepable tremolo control capabilities, the Ernie Ball Expression Tremolo is an impressive tremolo pedal with a versatile set of controls, but it also includes a cool spring reverb effect that, along with the foot-control feature, makes the Expression Tremolo a must-have for tremolo aficionados.

FEATURES With its compact, pedal board-friendly dimensions, ultra-sturdy aircraft aluminum chassis and incredibly cool (and regal) purple finish with gold logo, the Ernie Ball Expression Tremolo impresses before you even plug it in. Controls are mounted on the front-facing vertical surface and consist of tremolo Depth and Rate knobs and a five-position waveform switch that provides slow rise, slow fall, sine, square and harmonic waveform settings. There’s also a knob for dialing in the desired amount of Reverb depth. Mono 1/4-inch input and output jacks are also mounted on the front, along with a jack for the required 9VDC 100mA power adapter (not included)—the pedal does not operate with batteries. The treadle has a textured non-slip surface, and a PVC-coated braided Kevlar cord delivers consistent control tension and reliable resistance to wear and tear.

PERFORMANCE Every desirable tremolo effect—from smooth sine waves with subtle on/off transitions to the heavy helicopter-like chop of square wave tremolo—is here and can be changed instantly in between (or even during) songs with a flick of the selector switch. The pedal’s Depth and Rate knobs set the maximum volume variation and speed of the tremolo effect. Pressing the momentary switch on either knob will illuminate the corresponding LED, which applies treadle control to that feature. If only one LED is not illuminated, then that control remains constant as the treadle is moved. On the other hand, when both LEDs are not illuminated, both controls are dynamically controlled by the treadle and are maximized to 100 percent when in the toe-down position, regardless of knob position. The treadle also simultaneously fades in the depth of the reverb effect, with the reverb becoming deeper at the toe-down position, creating wonderfully moody, hypnotic tremolo/reverb textures. The sound quality of both effects is stellar, and the action of the treadle pedal is smooth as butter. Being able to manually adjust and alter speed settings can lead to some very trippy effects that are worth the price of admission alone.

SOUND CHECK

The treadle pedal allows users to manually control tremolo-rate and reverb-depth settings simultaneously for gorgeous, moody effects and sonic textures.

A five-position waveform switch provides settings for slow rise, slow fall, sine, square and harmonic waveforms, providing a full assortment of tremolo effects.

THE BOTTOM LINE Even without the foot-control feature, the Ernie Ball Expression Tremolo would be highly recommended, but with the addition of spring reverb effects and the ability to manually adjust tremolo-rate settings hands free, it’s essential for tremolo fanatics.
CELESTION
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The major diatonic drop

LAST MONTH, WE looked at brief sections of well-known songs that include a three-chord progression that I referred to as the “major chromatic drop,” wherein the root of a major chord descends to the major seventh, then to the minor, or “flatted,” seventh, followed by a resolution to a different chord (as happens with the standard minor drop progression that we explored previously). Classic examples of this move include the opening to Led Zeppelin’s “The Rain Song” and the first three chords of each verse in “Something” by the Beatles.

I’d now like to cite a few examples of other familiar, appealing chord progressions, which feature a similar kind of descending movement known as diatonic motion, through the major scale, as opposed to chromatic motion. It’s a somewhat tamer sound, harmonically, but pleasing to the ear nonetheless, and another workable songwriting device to consider using.

A good, simple example of what I’m talking about here is the verse section of Glen Campbell’s arrangement of “Gentle On My Mind,” which he performed with a capo at the first fret. The guitarist begins on an open D chord then weaves an internal descending line into the voicing that walks halfway down the D major scale (D E F# G A B C), from the root to the seventh, the sixth, and then the fifth—D Dmaj7 D6 D. A similar move can be found in “She’s Always a Woman” by Billy Joel, which is in the key of E6.

During the second phrase of each verse, the pianist begins on the IV chord, A#, then plays A#maj7, then A#6, then changes direction and goes back to A#maj7. This chord sequence may be performed conveniently and gracefully on guitar using a capo at the third fret, as if it were in the key of F. FIGURE 1 illustrates some nice ways to play all of the above-mentioned chord changes in a variety of guitar-friendly keys, using open chords or first-position grips. As you play through each set of chords, try rearranging their order. You may very well come up with a verse accompaniment for an original song!

The intro and verses to Ozzy Osbourne’s “Mama, I’m Coming Home” feature guitarist Zakk Wylde performing a diatonic major drop on acoustic guitar (doubled by a 12-string) in the key of E, tuned down a half step, so that it sounds in E6. Beautifully and conveniently incorporating the open B, high E and low E strings as ringing pedal tones within a flattened arpeggiation pattern, Wylde proceeds to walk down the E major scale (E F# G# A B C D#), mostly on the G string, and the result is a shimmering sequence of note clusters that are formed using the fretboard path illustrated in FIGURE 2.

The bridge to “Hey Jude” by the Beatles features a similar kind of major scale “walkdown,” but in this case the descent is in the bass line, beneath a static (unchanging) major chord, which creates a momentary dissonance on the second chord, due to a clash between the major seventh in the bass and the root note in the chord voicing. Beginning on the IV chord in the key of F, Bb, the progression goes Bb Bb/A G/B/G (which may also be thought of as Gm7) Bb/F C7/E F or, if using a capo at the first fret, A A/G A/F# (or F#m7) A/E B7 E. The pre-chorus to “Imagine” by John Lennon does almost the same thing in the key of C, likewise starting on the IV chord, in this case F/F Am/E F/D (or Dm7) F/C G. Here, Lennon chose to lower the F note in the second chord to E, making it Am/E, as opposed to F/E, in order to avoid a clash and dissonance with the bass note. FIGURE 3 illustrates the basic progressions in both of these classic songs described above.

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SHADES OF BLUE
Harmonizing a melody with major and minor thirds

GUITARISTS SPEND a lot of time playing in an ensemble setting, in which they’re tasked with providing either a single-note lead melody or a rhythm part in support of someone else’s melody. For an unaccompanied guitarist, however, it often comes down to being able to intertwine melody, rhythm and harmony in a stand-alone guitar part, what’s known as “chord-melody” style, and a good, effective way to do this is to harmonize a melody in two voices against a pedal tone.

The most common two-note harmony is based on the interval of a third. Using a standard seven-note scale, such as the major scale or one of its modes, a note is paired with another one found two scale degrees higher. For example, in the key of E and using the E major scale (E G A B C D), the E root note is harmonized a third higher by G, the note found two scale degrees above E. The second, F, is harmonized by A, which is the note found two scale degrees above F#. These notes are recognized as being “thirds apart.”

The mode most closely associated with blues is Mixolydian, as the I, IV and V chords in a standard blues progression are all dominant seven chords, which are inherently Mixolydian, due to the lowered, or “flatted,” seventh. In the key of E, those three chords are E7, A7 and B7.

FIGURE 1 illustrates the E Mixolydian mode (E G A B C D) played in thirds on the top two strings. Mixolydian is the fifth mode of the A major scale: A B C D E F G#. Meaning it consists of the same seven notes, only starting on and oriented around an E root instead of A.

Now, to switch from the dominant-seven sound of E Mixolydian to a minor-seven sound, one can simply replace the major third, G, with the minor third, G#. The resultant scale is spelled E F G A B C D and is called the E Dorian mode, which is the second mode of the D major scale: D E F G A B C#. FIGURE 2 illustrates the E Dorian mode, and FIGURE 3 shows it played in thirds on the top two strings.

FIGURE 4 is a harmonized melody based on E Mixolydian and played on the top two strings over a low-E pedal tone. FIGURE 5 shows the same melody converted to E Dorian, with each G# note replaced by G.

FIGURE 6 presents a similarly constructed harmonized line inspired by Fleetwood Mac’s “Rhiannon.”

This approach can also be applied to other pairs of adjacent strings: FIGURES 7 and 8 show the E Mixolydian and E Dorian modes played in thirds on the second and third strings, respectively, and FIGURES 9 and 10 offer harmonized melodies based on these modes and played over a low-E pedal tone.

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IT'S IN MY BLOOD

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FLICK OF THE WRIST

Applying “whiplash” triplets to symmetrical sequences

THIS LESSON Focuses on some variations on the standard down-up alternate picking technique. In the patterns I’ll demonstrate here, I add a fast triplet picking motion, down-up-down, followed by an upstroke and a quick hammer-on and pull-off. In this way, the fast triplet picking technique included on each beat functions almost like a trill, as it is a quick little embellishment that serves to make the licks sound more intricate and aggressive.

Let’s begin with phrases based on the minor pentatonic scale (1 3 4 5 7), sounding two notes per string. Figure 1 is a lick based on D minor pentatonic (D F G A C), and I begin with a fast 16th-note triplet rhythm, alternate picked, on the high D root note. I refer to this as a “whiplash” triplet because the pick hand needs to repeatedly whip through the triplet rhythm in a down-up-down motion. After the initial triplet, a second 16th-note triplet is played by picking the first note and sounding the next two via a hammer-on and pull-off. I then repeat this phrase on each lower string.

Now let’s expand the application of this technique to a three-notes-per-string shape: in Figure 2, I begin with the same alternate-picked-triplet attack on the high D root note, but I follow the subsequent D note with a double hammer-on up to F and G and then a double pull-off back down to F and D, resulting in a five-note phrase. This three-notes-per-string pattern is then repeated on each string, moving from high to low, with the “trill” picking technique beginning on the upbeats and the five-note legato sequence falling on the downbeats.

Now let’s examine two new twists to the basic idea, first by switching to a D major scale (D E F G A B C) and then by additionally starting on the middle note on each string, as opposed to the lowest note. Figure 3, akin to the previous examples, is played in 10th position, with the index finger stationed at the 10th fret, but instead of beginning each phrase at the 10th fret, here we will start at the 12th. Once again, we’re using the whipping motion for the fast trill-type alternate picking, with slight palm-muting throughout, so that each string sounds clear and rings individually. The lick played on each string is a pattern of seven notes, or a septuplet.

Finally, a great twist is to move between the strings in a variety of different ways. In Figure 4, I begin on the first string, move to the second string but then continually move back to the first string after playing the phrase on each subsequent lower string. I move from high to low, always doubling back to the first string. Once you get down to the sixth string, you can reverse the sequence, moving from low to high.

Mike Orlando’s latest project is Stereo Satellite, which also features Disturbed bassist John Moyer and Rock Star Supernova vocalist Lukas Rossi.
This detailed book and audio guide uses an easy-to-understand, systematic teaching approach. With loads of scales, licks, solos and essential lead techniques, you will build your improvisation skills and knowledge, and with the hundreds of audio demonstration tracks, play-along backing tracks for jamming, and easy-to-read rhythm tab notation provided, you'll be burning up the fretboard in no time!

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POWER TRIO
Soloing with three-notes-per-string patterns

LAST MONTH, I demonstrated the seven modes/positions of the G major scale (G A B C D E F#), played three notes per string. I find that this approach is much more effective and versatile than staying within the standard fixed-scale positions that most players learn and use when soloing. The three-notes-per-string approach includes a one-fret position shift when crossing from the G string to the B and, as a result, offers a player greater phrasing and note-range options when crafting a single-note line.

If we broaden this approach to include a finger slide of one or two frets, an additional scale position will naturally fall under our fingers. This technique may be performed on any string, so the opportunity for position shifts is further increased, as are your melodic options.

FIGURE 1 presents a fast line performed primarily with hammer-ons, pull-offs and legato finger slides, wherein I pick the strings as little as possible. After an initial ascending double hammer-on, I move from the high E string to the B and G strings using multiple pull-offs, and when I get to the G string, I repeat the ascending/descending phrase that initiates the line and continue to the D string. On beat four, I move back up to the G string and then descend across all of the remaining lower strings, culminating with a pull-off to the open low E.

FIGURE 2 offers a similar and somewhat simplified line played in the same manner. Try to keep your fingers directly above and parallel to the frets, striving for clear articulation of each note. Once you have this pattern memorized and feeling comfortable, try inventing variations on it by sliding to different positions at other points in the line.

A great way to visualize these lines is to look at them in two-string groups, based on the way the notes fall on consecutive pairs of strings. I begin on the high E and B strings, and then the next series of notes are played on the G and D strings. I stay on these two strings for a moment by moving back up the G string, and then I descend, ending with a line played on the bottom two strings. This kind of visualization aids in “seeing” phrases in a clear way.

Let’s try applying the three-notes-per-string approach to the D natural minor scale (D E F G A B C), shown in 10th/12th position in FIGURE 3. FIGURES 4 and 5 offer examples of fast legato phrases that are based on this scale and utilize the three-notes-per-string approach with finger slides and position shifts.

FIGURE 6 is a legato run based mainly on the G Mixolydian mode (G A B C D E F) and involving some wide-stretch three-notes-per-strings patterns, beginning in third position. Play through the line slowly at first and ease into the stretches. Greater flexibility will come with practice.

Nita Strauss tours regularly with Alice Cooper and has her own all-female band, We Start Wars. Visit nitastrauss.com for more information.
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COLOR TONES

Stacking harmony to achieve modern, progressive sounds

Hi, and welcome to my new Guitar World column. Over the course of these lessons, I will be discussing many of the techniques and approaches I use in my guitar playing and songwriting. I’d like to start out by demonstrating a few ways one can take a simple chord progression and add a few unusual notes to the chords to make the music sound more modern and progressive. I started out listening to a lot of metal and punk, and from that, I was exposed to a lot of chord progressions based on root-fifth power chords. The sequence illustrated in FIGURE 1—E5 C5 A5 B5—is a good example.

Many guitar players think that, in order to play complicated music, you have to learn new, magical chord progressions that exist somewhere outside the foundation of the music that inspired you to pick up the guitar in the first place. But what makes modern progressive music interesting to me, and emotionally valid, is when you can hear the background of where the musician is coming from, as well as all of the stuff they’ve picked up.

My song “Selenium Forest” is a perfect example of what I’m talking about here. The root notes of the chords in the progression are E C A B. There are many ways one can color the chords in different ways to end up with a variety of musical results. The first incarnation was the pattern in FIGURE 1, built from two-note power chords.

For punk and metal, those chords are fine. I like to create more of a jazzy sound, so the first deviation involves adding the seventh to each of the chords, as shown in FIGURE 2: E7(no3) Cmaj7 A7(no3) B7(no3). Another deviation is to include the ninth, as in FIGURE 3: Em9 Cmaj7 Am7 Bm7.

FIGURE 4 combines all of these approaches into one rhythm part.

The next layer would be to add a little embellishment to each chord. One of my favorite guitarists, and the first to influence me in terms of chordal embellishment, is Jimi Hendrix; I’m sure that is the case with everyone. In FIGURE 5, I approach the chords in different ways, using arpeggiation, as well as quick hammer-on licks and slides.

Now that you have the idea, the goal is to move through different approaches to each chord as the progression is played repeatedly. These days, it seems everyone has the attention span of about a bar and a half, so a good thing to do is to change the latter half of a chord pattern when it’s repeated, or change a couple of the embellishments inside it. This is shown in FIGURE 6: bars 1–8 are basically the same as the pattern shown in FIGURE 5, but in bars 9–14, I switch up the rhythmic syncopation and chord placement.

Plini is a progressive-rock guitarist from Australia whose self-released music has scored praise from contemporary and legendary artists. His latest single, “Salt + Charcoal,” is out now. Visit plini.co for more info.
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“BOOM BOOM (OUT GO THE LIGHTS)”
Pat Travers Band

When learning the intro to this classic live version of “Boom Boom (Out Go the Lights),” you’ll find it helpful to use the exact fingerings guitarist Pat Travers employed to smoothly perform his shuffle-style licks at such a brisk tempo. The numbers shown below the tablature for Gtr. 1 in bars 1–9 depict Travers’ specific fingerings, with 1, 2 and 3 indicating the index, middle and ring fingers, respectively. Note that X’s appearing throughout this section indicate where Travers deliberately picks a fret-hand-muted string, which he does in order to buy his ring finger time to get over to the low G note on the sixth string’s third fret.

For the second half of his guitar solo (see bars 147–158), Travers joins co-guitarist Pat Thrall in performing a melodic theme based on strummed octaves. The key to performing strummed octaves properly is to make sure you mute the strings adjacent to each of the octave notes to prevent them from ringing. For example, when fretting the lower note for the E octaves in bar 147, position the tip of your index finger so that it extends beyond the A string and lightly touches the unused low E string, effectively preventing it from vibrating if inadvertently strummed. Additionally, allow the underside of your index finger to mute the unused D string. Your ring finger can similarly mute the B string as it frets the higher E note on the G string’s seventh fret. By muting this way, Travers and Thrall are able to strum freely and aggressively without worrying about sounding any unwanted notes.

“ONE HORSE TOWN”
Blackberry Smoke

You’ll notice in the verse and chorus sections for “One Horse Town” that guitarists Charlie Starr and Paul Jackson play open strings at the end of each bar, just before each chord change. Sometimes referred to as the “all-purpose passing chord,” these brief, transitional open-string moments serve to buy a guitarist valuable time to move to the next chord without having to instantly switch fingerings, and they help produce a more relaxed, natural-sounding strum rhythm, while also lending a gritty, rock and roll vibe to a chord progression.

Starr begins his guitar solo (see section F) by fingerpicking his way through a series of melodic double-stops (two-note chords). As you play through bars 51–54, use your pick hand’s middle and ring fingers to pluck both strings simultaneously, as opposed to strumming them. You could achieve the same effect using hybrid picking, whereby you pick the two strings with your plectrum and middle finger together. Either way, be sure to keep the pick handy for the chorus section that follows. To recreate Starr’s short, poppy-sounding double-stop articulations, momentarily rest your picking fingers on the strings immediately after plucking any of the notes with staccato dots appearing above them.

When playing through the solo’s climax in bar 57, fret the lower G note (D string, fifth fret) during beat three with the tip of your ring finger, then barre the finger across the G string as you move to the higher C note at the same fret. When returning back to the G note to perform the grace note slide on beat four, simply “stand” your finger back on its tip. This is key to recreating the fast chicken pickin’ sound of this definitively country-style lick!

“ZOMBIE”
Bad Wolves

When playing through our guitar arrangement of the piano part for the intro and verse sections of “Zombie” (see Gtr. 1), you can best emulate the sound of a piano by allowing all chord notes to ring together as much as possible. The best way to do this is to fret the complete chord shape at the beginning of each bar, rather than attempting to add notes as you go. Familiarize yourself with the fingerings illustrated at the beginning of the transcription for guidance. Additionally, as you play through the arpeggiated chord melodies, try to keep your fingers “standing tall” on their tips, so as to avoid inadvertently touching and muting any adjacent strings that are supposed to ring.

Guitarists Doc Coyle and Chris Cain repeatedly create an ear-catching moment in the song’s chorus by performing natural harmonics in sync with the drummer’s 16th-note snare drum fill at the end of each four-bar phrase. Indicated in the transcription by the abbreviation “N.H.,” a natural harmonic is performed by picking a string while lightly touching it with a fret-hand finger at a specific point called a node, which is indicated by a tab number, but without pressing the string down to touch the fret. To play the natural harmonics at the end of bars 18 and 22, lightly place a finger on the A string directly over the fifth fret itself, not in the “box” between the fourth and fifth frets, as you would do when fretting a note conventionally. Pick the string, then lift the finger away from it. Done correctly, the natural harmonic should continue to ring.

—JEFF PERRIN

88 GUITAR WORLD • JULY 2018
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BOOM BOOM (OUT GO THE LIGHTS) (LIVE)
Pat Travers

As heard on LIVE! GOT FOR WHAT YOU KNOW
Words and Music by Stanley Lewis • Transcribed by JEFF PERRIN

GTR 1 (електричний гітарист з дисторшн ефектом) (Pat Travers)

GTR 2 (електричний гітарист з душеревним ефектом) (Pat Thrall)

BASS

4

8

(E)

P.M.

BOOM BOOM (OUT GO THE LIGHTS)
WORDS AND MUSIC BY STANLEY LEWIS
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**BOOM BOOM (OUT GO THE LIGHTS) (LIVE)**

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<thead>
<tr>
<th>Pitch: D</th>
<th>12</th>
<th>pitch: E</th>
<th>12</th>
<th>pitch: A</th>
<th>10</th>
<th>pitch: F#</th>
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<tbody>
<tr>
<td>w/feedback</td>
<td>(all bending performed w/fret hand)</td>
<td>w/feedback</td>
<td>(vib. w/bar)</td>
<td>w/feedback</td>
<td>pitches: B</td>
<td>N.H.</td>
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**Pitches:**
- B
- G
- D
**Dialogue** (0:31)

- We’re gonna do a little party tune for ya here

24

- (w/clean tone and chorus effect)
- let ring throughout

This is an old rhythm and blues boogie-woogie number called “Boom Boom (Out Go the Lights)”

28

Gtr. 2 plays Rhy. Fig. 1 four times simile (see bar 32)

E

32

Okay now there’s an opportunity in this song for us all to do a little shouting out here okay

*E*

**Chord symbol reflects overall harmony.**

36

When I sing “Boom Boom” I want you all to answer me back with
“BOOM BOOM (OUT GO THE LIGHTS) (LIVE)"

“Out go the lights” Right? Boom Boom and you sing Out go the lights

Gtr. 2 substitutes Rhy. Fill 1 (see below)

Let me see those hands up above your heads way up high way up high way up way up high above your heads

Gtr. 2

D E C#m Bm C#m D C#m Bm

G9 F#9 E9

Rhy. Fig. 2

F#9 E9 E5 F#5 G5 F#5 E5

All the way to the back C’mon now let’s see ‘em I don’t see them

F#9 E9

Rhy. Fill 1 (0:58, 1:04)

Gtr. 2 Dmaj7 D
* E
Gtr. 2 plays Rhy. Fig. 2 simile (see bar 56)

Chord symbol reflects overall harmony.

Hey A - one

B9 C9 C#9 C9 B9 C9

pitch: D

w/feedback

Bass
C Chorus (1:51, 2:08, 4:08)  
(\(\nu = 170\))

No kiddin’ I’m ready to fight  
No kiddin’ I’m ready to go  
No kiddin’ I’m ready to fight  
I’ve been lookin’ for my baby all night

If I get her in my sight  
Boom boom right here (out go the lights)

If I get her in my sight  
Boom boom what is it (out go the lights)

If I get her in my sight  
Boom boom one more (out go the lights)
Well I

1st Verse (2:26)

thought I treated my baby fair but I just found out she don’t want me here
If I get her in my sight

Boom boom c’mom (out go the lights)

Yeah

Now Mister Thrall

E 1st Guitar Solo (2:42)

Bass Fig. 1
"BOOM BOOM (OUT GO THE LIGHTS) (LIVE)"

Guitar 1

Guitar 2

Bass plays Bass Fig. 1 w/ad lib variation (see bar 111)
“BOOM BOOM (OUT GO THE LIGHTS) (LIVE)”

A

128

12 14 12 14 12 14 12 14 12 14 12 14 12 14

10 12 10 12 10 12 10 12 10 12 10 12 10 12

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 2

B5 B6 B5 N.C.(A5) 1/4

131

12 14 12 14 12 14 12 14 12 14 12 14 12 14

10 12 10 12 10 12 10 12 10 12 10 12 10 12

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 1

E5 Bb5

135

15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 14 12 15 12 15 12 15 12 15 12 15 12 15

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bass

(2nd Guitar Solo (3:16)

N.C.(E5)

137

15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 14 12 15 12 15 12 15 12 15 12 15 12 15

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bass

(repeat previous bar)
“BOOM BOOM (OUT GO THE LIGHTS) (LIVE)"

*3rd string “caught” under finger.

**G**

N.C.(E5)

**G** (3:34)
If I get her in my sight

Boom boom c’mon (out go the lights)

Transcription:

E5

B9

C9

C#9

C9

B9

C9

N.C.(E)

Aw take it home

Take it home
“BOOM BOOM (OUT GO THE LIGHTS)”

Outro (4:26)

(E)

A5

N.C.(E)

E5

Freely w/feedback.

pitch: E

w/ slight feedback.
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ONE HORSE TOWN
Blackberry Smoke
As heard on THE WHIPPOORWILL
Words and Music by Charles Gray, Paul Jackson, Charles Turner, Richard Turner, Danny Meadows, and Jeremy Spillman
• Transcribed by JEFF PERRIN

Am C Dm F G5 Fsus2 E7 Asus2 G/B Cadd4 F F/C C

A Intro (0:23)
Moderately \( \frac{3}{8} = 119 \)
Harmonium intro
(aprox. 22 sec.)

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<tr>
<th>Am</th>
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<td>0 2 0 7</td>
<td>0 2 3 1</td>
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B 1st Verse (0:40)

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<td>0 2 3 0</td>
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C In the tiny

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<td>0 2 3 1</td>
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Dm

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<td>0 2 3 0</td>
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1. You don't
2. This little bitty

Dm

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<td>0 2 3 0</td>
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C 1st and 2nd Choruses (1:12, 2:29)

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<td>0 2 3 0</td>
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<td>0 2 0 0</td>
<td>0 2 3 0</td>
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Gtrs. 1 and 2

Bass

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*Gtrs. 1 and 2 (elec. w/overdriven tone)
Rhy. Fig. 2
let ring throughout

*Gtr. 1 doubles Gtr. 2 simile throughout

*Gtr. 3 (elec. w/clean tone)
Rhy. Fig. 2a
let ring throughout

Harmonium intro
(0:23)
Gtr. 1 (acous.)
Gtrs. 1 and 2 (elec. w/overdriven tone)
Gtr. 3 (elec. w/clean tone)
'cause they all tell us to swallow your pride

just to make your family proud

If I didn't think that it would shut the whole place down

I'd ride my pony right out of this one-horse town

Fill 1 (2:49)

Gtr. 1

Bass Fig. 2

end Bass Fig. 1

Fill 2

end Rhy. Fig. 2

end Rhy. Fig. 2a

Gtr. 4 plays Fill 1 second time (see below)
Oh I'm an old town
Yeah this one-horse town
Am
Gtr. 2

2nd time, skip ahead to Guitar Solo (bar 51)

Gtr. 5 substitutes Fill 2 second time (see next page)

Gtr. 5 (elec. w/overdrive)
(pedal steel arr. for gtr.)
(played fingerstyle)

Gtr. 5 (Gtr. 5)

(played fingerstyle)
Gtr. 4, second time only

2nd Verse (1:57)

married man at the age of twenty-three
Got two little boys on the baseball

Dm
Gtr. 1 plays Rhy. Fig. 1 simile (see bar 10)

end Bass Fig. 2
Guitar Solo

1. C

2. C

F Guitar Solo (3:14)

Dm

Grts. 1-3 play first four bars of Rhy. Fig. 1 simile (see bar 10)

Grtr. 4

(played fingerstyle)

Cm

Bass plays first four bars of Bass Fig. 2 (see bar 41)

F C G5

This little bitty

Cm

This little bitty

C Cadd4 C

Grts. 1-3

Fill 2 (3:10)

Grtr. 5 (pedal steel arr. for gtr.)

C Cadd4 C
**G 3rd Chorus (3:30)**

town

Oh yeah it ain’t nothin’ new

We all stick around ’cause they all tell us to

Am

F

Gtrs. 1 and 2 play Rhy. Fig. 2 simile (see bar 19)

Gtr. 3 plays Rhy. Fig. 2a simile (see bar 19)

---

**(grad. reduce tempo)**

that one horse and ride it right out of this town

---

Swallow your pride just to keep your family proud

Gtr. 4

G5

E7

Am

G/B

C

Cadd4

C

If I didn’t think that it would shut the whole thing down

Gtr. 4

F

G5

F7

F

I’d saddle

---

Bass plays Bass Fig. 1 simile (see bar 23)

---

Graduate Musician

---

If I didn’t think that it would shut the whole thing down

Graduate Musician

---

Bass plays Bass Fig. 1 simile (see bar 23)

---

Graduate Musician
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Gtrs. 1, 2, 4 and 5 are tuned down one whole step (low to high, D G C F A D).
Gtr. 3 is a 7-string in drop-A, drop-D tuning, down one whole step (low to high, G C G C F A D).
Bass is tuned down one whole step (low to high): D G C F.
All music sounds in the key of D minor, one whole step lower than written.

Gtrs. 1 and 2

\[ \text{Intro} \quad (0:00) \]

Moderately Slow \[ \frac{\text{q}}{\text{= 77}} \]

Intro:

\[ \text{Em} \quad C \quad G \quad D \]

Gtr. 1 (elec. w/clean tone) (piano arr. for gtr.) (played fingerstyle) let ring throughout

A

1st Verse

\[ \text{Em} \quad C \quad G \quad D \]

Another head hangs lowly child is slowly taken

And the violence causes silence who are we mistaken But you see

Bass Fig. 1

C

1st Pre-chorus

\[ \text{Em} \quad G \quad D \]

it’s not me and their bombs It’s not my family and their drones In your head in your head they are fighting

Gtr. 1

\[ \text{Rhv. Fig. 2} \]

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**ZOMBIE**

**D Chorus** (1:05, 2:20, 3:23)

With their tanks

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Gtr. 1

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Gtr. 2 (elec. w/dist.)

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Gtr. 3 (7-string elec. w/dist.)

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Bass

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What's in your tanks

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Gtr. 2 (elec. w/dist.)

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Rhy. Fill 1a

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N.H.

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pitch: A

What's in your tanks

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2nd time on 2nd Chorus, skip ahead to

Guitar Solo (bar 35)

2nd time on 3rd Chorus, skip ahead to

Outro (bar 47)

**E 2nd Verse** (1:31)

Another mother's breaking heart is taking over

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<td>Em</td>
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Gtr. 1 plays Rhy. Fig. 1 (see bar 5)

Rhy. Fill 2

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Rhy. Fill 2a

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Bass Fill 1

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Oh

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When the violence causes silence we must be mistaken

It's the same

Gtr. 3

Em C G D

Bass plays Bass Fig. 1 (see bar 13)

2nd Pre-chorus (1:55)

old theme in Two Thousand Eighteen In your head they're still fighting

and their bombs and their guns and their drones In your head they are dying

With their tanks What's in your

Gtr. 1 plays Rhy. Fig. 2 (see bar 13)

Bass

2nd time, go back to Chorus (bar 19)

Gtr. 2 plays Rhy. Fill 1 on repeat (see bar 18) (see bar 13)

Gtr. 3 plays Rhy. Fill 1a on repeat (see bar 18) (see bar 13)

Chorus (bar 19)

Em C G D

Guitar Solo (2:45)

E5

C5

Gtr. 2 plays Rhy. Fig. 3 (see bar 19)

Gtr. 3 plays Rhy. Fig. 3a (see bar 19)

Gtr. 4 (elec. w/dist.)

Bass plays Bass Fig. 2 (see bar 19)

Gtr. 2 plays Rhy. Fill 2 (see bar 23)

Gtr. 2 plays Rhy. Fill 2a (see bar 23)

Bass plays Bass Fig. 2 (see bar 19)

H (2:58)

Em C

Em C

It's the same

Gtr. 4

Gtr. 1

(repeat previous two bars) 2

Bass

(repeat previous two bars) 2

* With delay effect.
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The Official Watch of Rock and Roll

Rock around the clock tonight with the exclusive Stauer Stainless Steel Guitar Watch for under $100!

As a kid, I stood hypnotized in front of the guitar shop window. I stared at the Gibsons, Fenders, Rickenbackers and Les Pauls, lined up like lacquered mahogany and maple trophies. With their smooth curves, each one could produce hot licks, reverb and a wailing solo. The six string guitar is the heart of rock and roll. I’m proud to say that today I feel the same way about the new Stauer Guitar Watch.

We wanted to give our favorite vintage electric guitars their due with an impressive timepiece that captures the excitement of the golden years of rock and roll. The Stauer Guitar Watch is a legendary timepiece with bold, head-turning design and attitude to spare. It’s rebellious enough to feel like you’re getting away with something.

Meet your new favorite rock star. My only advice to the designers was to make a watch that looks exactly like rock and roll sounds. Big, bold and loud enough to wake the neighbors. It should evoke images of Bill Haley, Buddy Holly, The King and The Boss strumming crowds into a frenzy. But it should also reverberate with the spirit of the world’s greatest rock guitar gods like Jimi, Eric and Keith (who was featured on the cover of Rolling Stone magazine wearing a Stauer watch). As you can see, the final product is worthy of a standing ovation.

It’s only rock and roll, but we like it. One look at the Stauer Guitar Watch’s voluptuous stainless steel body will bring you right back to the glory days of 45 and 33 rpm records. The eye-catching shape of the case recalls the round-bottomed bodies of the greatest vintage electric guitars.

The unique, ivory-colored face features blue Roman numerals on the left of the dial and bold Arabic numbers on the right. Blued, Breguet-style hands keep time while additional complications mark the day, date and month. A date window sits at the 3 o’clock position. Inside, the 27-ruby-jewel movement utilizes an automatic self-winding mechanism that never needs batteries. The watch secures with a genuine black leather band and is water-resistant to 3 ATM.

Guaranteed to rock your world. If you aren’t fully impressed by the performance and stage presence of the Stauer Guitar Watch within 30 days, simply return the watch for a full refund of the item price. Presently, we have only less than 200 pieces in stock, so don’t hesitate to order! Sorry, no Wah Wah pedal included!

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WHILE GARY Clark Jr.'s main intentions were to showcase his versatility as a songwriter and singer on his major-label debut album, Blak and Blu, he still couldn’t resist providing more than a handful of virtuoso guitar performances as well, helping him earn status as one of the most promising up-and-coming guitarists of the new millennium. Clark previously recorded a live solo version of “When My Train Pulls In” for The Bright Lights EP, but when recording the studio version of the song for Blak and Blu, he dramatically increased the intensity with a fuzz-driven main riff and two incendiary extended solos. From the blazing tones emanating from Clark’s guitar to his inventive, melodic lines, “When My Train Pulls In” made a bold statement that a new guitar hero had arrived.

Clark’s guitar tone progressed significantly during the year between the release of The Bright Lights EP and Blak and Blu, and Clark attributed most of that to his newly discovered love of overdrive and fuzz pedals. His main tone on “When My Train Pulls In” is a prime example of that, as he layers Analog Man Astro Tone fuzz and Analog Man King of Tone overdrive pedals together to create a massive tone with distinctive distortion that sounds like speakers on the verge of blowing up yet with expressive midrange and clarity. The key to this sound is using both pedals sparingly, with the Astro Tone set to only a moderate level of fuzz. Clark’s amp—a Fender Vibro-King—also helps maintain clarity with its stellar clean tone characterized by rich midrange and smooth treble.

The layered fuzz and overdrive pedals remain the core of Clark’s tone throughout the main riff and solos, although occasionally he bypasses the fuzz for a few brief sparkling fills and disengages both pedals for some brief funky rhythm parts. However, for the closing solo he goes balls out, with a wah pedal adding further texture to the layered fuzz and overdrive tone.

GET THE SOUND, CHEAP!

- Epiphone Casino
- Fender Hot Rod Series Blues Junior IV
- Electro-Harmonix East River Drive Overdrive
- TC Electronic Rusty Fuzz
- Dunlop Original Cry Baby Wah

TONE TIP: When layering fuzz and overdrive together, moderation is the key. Place the fuzz pedal before the overdrive in the signal chain and turn the fuzz control up only slightly. A clean or slightly overdriven tone from the amp helps maintain clarity.

ORIGINAL GEAR

GUITAR: Mid-Sixties Epiphone Casino with two P90 single-coil pickups.

AMP: Fender 20th Anniversary Vibro-King combo with three Jensen 25-watt, 8-ohm P-10R-F alnico speakers (Input: 1, Dwell: 4, Mix: 2, Tone: 3, Fat switch up, Volume: 6, Treble: 6, Bass: 3, Mid: 5, Speed: 1, Intensity: 1)

EFFECTS: Analog Man Astro Tone fuzz (Volume: 8, Fuzz: 2.5, Tone: 6), Analog Man King of Tone overdrive (left/channel 1 only in Normal Overdrive mode, Volume: 1: 7, Drive: 1: 6, Tone 1: 6), Teese Real McCoy Custom wah (second solo only starting at 4:40)
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